FEDDERSEN

JAPANESE DECORATIVE ART

Japanese Decorative Art

by

MARTIN FEDDERSEN

Translated by Katherine Watson

For all the interest shown in the crafts of Japan by western students and collectors, Dr Feddersen's new book is the first to cover the field in a fully documented text within the limits of a single volume, with a wealth of illustration and factual information which promise to make it a standard work both for the general reader and for the connoisseur.

His account is based on western and Japanese literature and summarizes the conclusions of the most recent research. The illustrations are placed appropriately in the text and reproduce outstanding pieces from European and Japanese collections. The historical introduction concentrates on questions affecting technological and stylistic developments, and ceramics, metalwork, lacquer, netsuke carving, leatherwork and basketry are treated in separate sections. The names and genealogies of craftsmen are recorded, Japanese systems of dating are explained and tabulated, and a bibliography provided which is the fullest to appear in a western language. The chapter on the sources of iconography and motifs is specially valuable.

Dr Feddersen is the author of *Chinese Decorative Art*, and with his knowledge of the Chinese background is specially qualified to write on the origins and history of Japanese crafts.

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JAPANESE DECORATIVE ART

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CHINESE DECORATIVE ART

JAPANESE DECORATIVE ART

A Handbook
for Collectors and Connoisseurs

by
MARTIN FEDDERSEN

translated by
KATHERINE WATSON

FABER AND FABER
24 Russell Square
London

State Museum Library
Lucknow

First published in Germany in mcmlx
by Klinkhardt and Biermann
under the title of 'Japanisches Kunstgewerbe'
This edition first published in mcmlxii
by Faber and Faber Limited
24 Russell Square London W.C.1
Printed in Great Britain by
R. MacLehose and Company Limited
The University Press Glasgow
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1962

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COLOUR PLATES

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IV. Incense jar. Porcelain, Arita. Museum für Kunst und Gewerbe, Hamburg. *facing page* 80

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VI. *Nō* Costume. Österreichisches Museum für angewandte Kunst, Vienna. *facing page* 208

VII. *Nō* Costume. Museum für Kunst und Gewerbe, Hamburg. *facing page* 212

VIII. Temple cloth. Museum für Kunst und Gewerbe, Hamburg. *facing page* 218

NOTES ON THE COLOUR PLATES

I. Vase. *Inuyama-yaki*, painted with maple in the style of the school of Kōrin. On the side not illustrated is a tree with foliage and blossom in dots. Ht. 21·5 cm. Nineteenth century. Österreichisches Museum für angewandte Kunst, Vienna, gift of A. Exner.

II. *Tokuri* (Bottle). Stoneware, painted on greyish-white glaze with four jumping horses in green, greenish yellow and brown enamel. Signed Komaru Gyokuzan. Ht. 45·5 cm. *Sōma-yaki*. Nineteenth century. Museum für Kunst und Gewerbe, Hamburg, formerly Otaki Collection.

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V. Vase. Porcelain, painted over the glaze. Phoenix and Clouds. Ht. 12·7 cm. Kutani. Österreichisches Museum für angewandte Kunst, Vienna, gift of A. Exner.

VI. *Nō* Costume. Nuihaku style. Embroidered trellis design in *bekkō* form and embroidered chrysanthemum. Tokugawa period. Österreichisches Museum für angewandte Kunst, Vienna, formerly in the Handelsmuseum.

VII. *Nō* Costume. Silk brocade. Chinese fans with lions and paeonies on a *shippō* design background. Tokugawa period. Museum für Kunst und Gewerbe, Hamburg.

VIII. Temple cloth (detail). Sixteen panels on a gold ground, in which alternate a sixteen-petalled chrysanthemum emblem and an emblem made up of three wistaria. Tokugawa period. Museum für Kunst und Gewerbe, Hamburg.

PREFACE

The subject of this book was covered over forty years ago by Otto Kümmel in his excellent survey *Das Kunstgewerbe in Japan*. Its third edition appeared in 1922 in the *Bibliothek für Kunst- und Antiquitätensammler*, precursor of the new series *Bibliothek für Kunst- und Antiquitätenfreunde*. It was decided not to publish a revision of that work since it was desirable to use on the whole other illustrative material than that chosen by Kümmel, which is now so generally known. The writer was also anxious to make this *Japanisches Kunstgewerbe* (*Japanese Decorative Art*) as closely as possible a companion volume to his *Chinesisches Kunstgewerbe* (*Chinese Decorative Art*), dealing in a parallel manner with the division of the material and its treatment. Naturally the book by Otto Kümmel has been frequently consulted, and also his writings on Japanese craft in his 'Die Kunst Chinas, Japans und Koreas' (in the *Handbuch der Kunstwissenschaft*) and his articles on individual craftsmen in the *Allgemeines Lexikon der bildenden Künstler* by Thieme and Becker, together with the other literature on the subject.

This book being destined primarily for the collector, it has been divided into sections according to techniques. A longer section on iconography was needed here than in the *Chinesisches Kunstgewerbe*. The Japanese repertoire of motifs is exceptionally large, and the significance of what is illustrated constantly needs explanation. The relatively large number of illustrations of Japanese porcelain will perhaps be acceptable when it is realized that this book forms part of a series intended gradually to cover the whole of craftwork. For this reason Japanese porcelain, which exerted such a strong influence on early Meissen and many faiences, should be extensively represented here. Furthermore the painted porcelain of Japan, especially Kakiemon and old Kutani, is some of the best porcelain painting in the world, little as it may correspond to the very exclusive Chanoyu taste.

Specialist literature is referred to in the text and bibliography. Notice of new publications can be found in the quarterly *Oriental Art*, which gives in each issue a review of recent works.

The transliteration of Japanese words and names is according to the widespread rōmajikai system. The Rōmajikai is a society for Latin script founded in 1885. The vowels are pronounced phonetically, a stroke over the top denoting a long vowel, the others always short. For the consonants the 'nigori' (darkening) should be noted, whereby the initial consonant of the second word of a compound is altered:

f or h turns to b
k g
s (always unvoiced) or ts to z
sh or ch to j
t to d

For example a flower is called 'hana'; flower arrangement is 'ike*b*ana'. Tana is a shelf, 'shō*d*ana' a book shelf. Syllables are almost equally stressed, with long vowels slightly more emphasized.[1]

The transliteration of Chinese words is according to the Wade system. Single vowels are phonetic, other sounds are:

eh	like the e in send
ê	ur in turn
ên	u in sun
êng	ung in sung
ie	Italian ie in niente
ieh	yea rhymes with say
ih	i in pin
ou	long o, as is own
ǔ	French u
ch	j in jam
ch'	ch in child
initial h slightly guttural	
hs	English sh
j	French j
k	English g
k'	English k
p	English b
p'	English p
t	English d
t'	English t.

---

[1] The only serious inconsistencies encountered in modern translations are in the syllables *ka* and *kan*, also rendered *kwa* and *kwan* in accordance with etymology of the older Japanese pronunciation; and in the syllable *e*, also rendered *ye*. This book attempts to keep to *ka* and *e*, with the exception of the well-known name of the capital, Yedo. Trans.

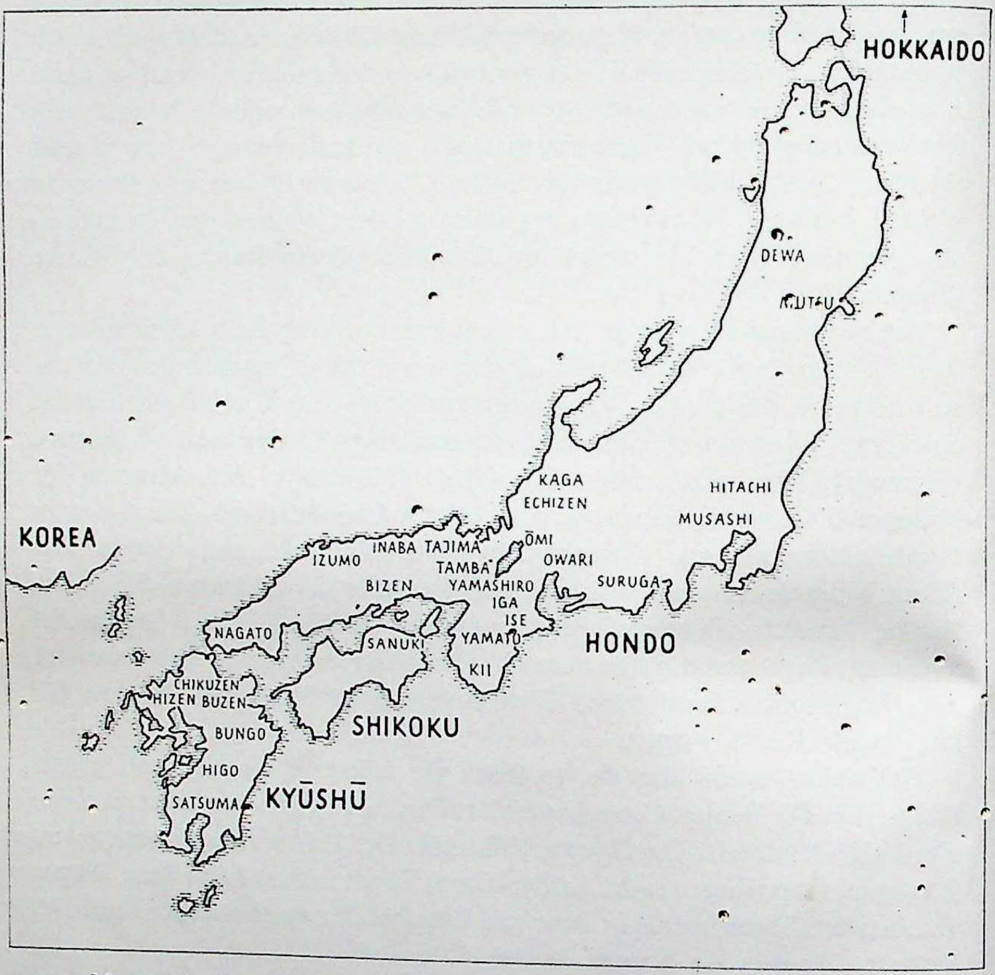
It did not seem worth while to reproduce a small selection of artists' signatures as is done in some works. The number of artists whose signatures are known numbers thousands, and a selection could only give the best-known which are, naturally, the most frequently forged. Anyone wishing to catalogue *netsuke* or *tsuba* or any other category will have to use a specialist work which gives really comprehensive lists of the artists working in that branch of craft. A heading 'Artists' signatures' in the Bibliography has under it the titles of a few works of this kind. These also generally give guidance as to how to read the names, which is frequently very difficult. It is easier to look up a signature if one is familiar at least with the 214 radicals of the Chinese script. Exceptionally, however, Japanese artists use Japanese syllabic instead of Chinese ideographs.

The sources of illustrations taken from books or periodicals are all quoted. The following have been of much assistance to the writer with photographs and notes on the objects: Schlossmuseum, Arnstadt; Walters Art Gallery, Baltimore; Museum of Fine Arts, Boston; Fogg Art Museum of Harvard University, Cambridge, Mass.; Cleveland Museum of Art, Museum für Kunst und Gewerbe, Hamburg; Museum für Ostasiatische Kunst, Cologne; Kunstindustrimuseum, Copenhagen; British Museum and Victoria and Albert Museum, London; Staatliches Museum für Völkerkunde and Herr Dr. Bunke, Munich; Deutsches Ledermuseum, Offenbach a.M.; Seattle Art Museum; Royal Ontario Museum of Archaeology, Toronto; Freer Gallery of Art, Smithsonian Institution, Washington; Österreichisches Museum für angewandte Kunst, Vienna.

The writer would also like to thank the following for information and references: Dr. Berger, Copenhagen; Dr. Bunke, Munich; Mr. Dart, Boston; Dr. Gall, Offenbach; Dr. Goepper, Munich; Dr. Griessmaier, Vienna; Herr Jakobsen, Copenhagen; Mr. Arthur Lane, London; Mr. Löw-Beer, Rome; Dr. Meister, Frankfort a.M.; Herr and Frau Dr. Roselt, Arnstadt; Prof. Dr. Speiser, Cologne; Mr. Tomita, Boston.

Special thanks are due to the publisher, who gave the writer sufficient time to write his text and gave the book its attractive appearance.

MARTIN FEDDERSEN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KII
CHIKUZEN
HIZEN
BUZEN
SHIKOKU
BUNGO
HIGO
SATSUMA
KYŪSHŪ

Map of the Japanese Islands with names of the most important provinces.

HISTORICAL SURVEY

Pre- and Proto-history

Japan consists of a long line of islands separated from the mainland by a broad sea. It comes near to the continent only in the south-west, and here the Korean straits with their islands offer no serious obstacle to traffic to and from the mainland; prehistoric races could cross to Japan, and at the beginning of the historical period the Japanese attempted to gain a footing on the continent. Japan's decisive contact with Chinese culture was primarily through Korea.

Archaeological research has established the existence over almost the whole of Japan of a Neolithic culture belonging to a population of hunters and fishermen. Some believe that the present Ainu, living on the northern island of Hokkaidō, in South Sachalin, Karelia and Kamchatka, are the direct descendants of these early peoples, but this theory is disputed by many authorities. The earliest Neolithic is called the Jōmon culture, after a characteristic pottery decorated with mat impressions (*jōmon* = mat), and relief patterns of curves and spirals.

A later Neolithic stage is called Yayoi after its first find-site, a suburb of Tōkyō. The ornament of the pottery shows affinities with Manchuria and Korea, which corroborates the theory of an immigration from the continent of peoples, the makers of the pottery and moreover acquainted with rice cultivation, who supplanted the original inhabitants, or mixed with them. Their language is said to have been a primitive form of Japanese. B. H. Chamberlain and Karl Florenz find traces of the ousted language of the original population in many place names.

The Yayoi culture continued into the metal-using period, and, as elsewhere, a Bronze Age was followed by an Iron Age.

Ancient Shintō mythology relates that the Sun Goddess Amaterasu sent her grandson Ninigi to earth, where he landed on a mountain in the south of Kiūshū. This perhaps describes a real immigration of Malayo-Polynesian races coming over the sea from the south.

A descendant of Ninigi conquered Yamato, the centre of the Japanese Empire which then grew in extent by centuries of warfare. Under his later name of Jimmu Tennō he is honoured as the first ancestor and first emperor of the dynasty which still rules today.[1] The year 660 B.C. is the official date for the foundation of the Yamato empire, but today a date some five hundred years later is preferred, about 120 B.C.

The proto-historic period begins with Jimmu Tennō. Later in this age the nobles were buried in dolmens, great stone chambers with earth heaped over them. Finds from these are rich: metal goods, pottery figures and especially the so-called Iwaibe, vessels of clay for cult practice. Iwaibe at one time was an alternative name for this Sue period. No written records survive from that time, but myths and historical accounts handed down by word of mouth were assembled centuries later in the Kojiki (A.D. 712) and Nihongi (A.D. 720).[2]

Numerous finds of Chinese bronze mirrors of the Han period (206 B.C.–A.D. 220) and glass vessels of Hellenistic origin demonstrate the existence of trade relations with the continent.

The success of the Japanese in establishing a foothold in the Korean state of Shiragi (Korean: Silla) was of far-reaching importance. It was alleged to have been achieved during the reign of the Empress Jingō Kōgō (A.D. 170?–269?), though recent opinion does not accept a date earlier than 362 or 363; and the region was held until the sixth century. The conquered Koreans were subject to tributes of gold, silver and cloth.

According to the Nihongi learned Koreans visited Japan in 284 and 285, bringing to the emperor the Sayings of Confucius and allegedly also the Chinese 'Thousand Character Text', called in Japanese 'Senjimon'. Some authorities are inclined to put this event later as well, nearer the years 375–378.

The Emperor Nintoku (fourth century) is famous in tradition as the friend of the peasants, and he was a well-known poet. Yuryaku (457–79) attracted Korean potters, weavers and carpenters into the country, and the breeding of silk-worms began during his reign. Yuryaku, like Nintoku, was a poet of some fame.

Introduction of Buddhism (A.D. 552)

The introduction of Buddhism in the middle of the sixth century caused a cultural revolution. The Nihongi relates how an embassy arrived from the Korean state of Kudara (Korean: Paikche) before the Emperor Kimmei and presented a statue of the Buddha, cult objects, holy scriptures and a letter from their lord exhorting the Emperor to follow the teaching of the Buddha. Some decades elapsed, however, before Buddhism prevailed over the adherents of

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[1] Tennō (Heavenly Sovereign), not Mikado, is the usual appellation of the Japanese emperor. It was taken over from China.

[2] Cf. the Iconography chapter for the Shintō stories of the gods contained in them.

Shintō. The monks from the continent, who introduced Buddhism, brought with it a knowledge of the Chinese language and writing and, even more helpful to the dissemination of the new teaching, instruction in many branches of art and practical affairs. In the late sixth century the first Buddhist temple was erected with Korean assistance.

Buddhism first became dominant under the Empress Suiko (593–628), for whom the government was conducted by her nephew, later known as Shōtoku Taishi (572–621). This prince, well read in classical Chinese literature and himself a learned Buddhist, caused temples and monasteries to be built, sent Japanese to study on the mainland and brought Chinese and Koreans over to Japan. A number of buildings following Chinese models were erected in the sanctuary of the Hōryūji at Nara, and some Buddhist sculptures in Chinese Wei style (fifth–sixth century) are dated to the period of the regency. The years 552–645 are often called the Asuka period, as the imperial residence was at that time in or near the town of Asuka.

Nara Period (710–784)

It had been the custom to remove the residence at each change of monarch, Shintō ideology considering the capital defiled by the death of an emperor. This practice was abandoned in the eighth century and in 710 Nara (Yamato province) was designated the permanent seat of the dynasty. Nevertheless the residence was moved again seventy-five years later.

The Nara period is the great era of Buddhism and Buddhist art. Numerous temples and monasteries arose and much sculpture was produced, some of which survives. Remarkably favourable circumstances have preserved until the present time the Imperial household treasure of the mid-eighth century. In 756 the widow of the Emperor Shōmu (724–48) presented some 3000 objects of his collection to the Tōdaiji temple in Nara. The treasure was lodged in a building called the Shōsōin, together with some pieces already in the Tōdaiji and others added during the eighth century. Since then the sacred character of the place, the continuity of the dynasty and the respect it excited even in the days of its impotence, have succeeded in preserving the contents of the Shōsōin almost untouched through twelve centuries. The treasure of the Emperor Shōmu is essentially a collection of Chinese objects, and represents Chinese art of the middle T'ang period. This does not mean that all of it was imported from China; some objects may have been made by Chinese working in Japan, or by Japanese craftsmen whom they taught. At all events the art of the Shōsōin provided a starting point in the development of many Japanese crafts, as will be seen in the following chapters on the various techniques.

The Heian Period (794–1185)

In order to extricate the dynasty from the influence of the nobles and powerful clergy the Emperor Kammu moved his residence to Nagaoka in 785, and again nine years later to Uda (both in Yamashiro). Uda was given the name Heiankyō (capital of peace) and was extended, as Nara had been earlier, to make a capital on the model of the Chinese Ch'ang-an. Heiankyō, the modern Kyōto, remained the seat of the imperial house until 1868. It ceased to be the centre of political and military power after 1192, when the Shōgunate was set up in Kamakura.

Relations with China were maintained during early Heian times. The imperial house had been attempting for decades to turn Japan into a bureaucratic state modelled on China[1] and the Heian emperors continued the effort. The great house of Fujiwara, however, closely related to the imperial family by marriage, occupied important government posts and gradually took effective power into its hands, so firmly that it kept it for more than 200 years. The imperial house tried at times to free itself from the influence of the paramount clan, but it always failed. In 901 the Emperor Daigo had to banish his faithful chancellor Sugawara no Michizane at the instance of the Fujiwara, and after two years the chancellor died of a broken heart. Later his memory was held in honour as poet and patron.

The Emperor Gosanjō (1069–72) and his son Shirakawa (1073–86) were the first rulers to succeed in limiting the power of the Fujiwara. They enlisted support among noble families who had established their independence away from the capital, defending the imperial frontiers against the unconquered tribes beyond. The imperial house, however, once freed from the dominance of the Fujiwara, soon found itself dependent on these lords of the marches, in particular on the two most powerful, the Taira (or Heike) and the Minamoto (or Genji). Strife broke out between them, ending in 1159 with the victory of the Taira under Kiyomori. After the death of Kiyomori two Minamoto brothers, Yoritomo and Yoshitsune, raised forces against the rival clan. The Taira were destroyed in a sea battle at Dannoura (1185). Yoritomo made himself Shōgun (Manager of the Empire, or Majordomo, though not a literal translation, gives the equivalent)[2] and took up residence in Kamakura (Sagami province) in 1192, far from imperial Kyōto. Henceforth the direction of political, military and economic affairs lay with the Shōgunate. The emperor, constitutional head of the empire and still respected for his divine descent, lost all political influence. Later other families succeeded the Minamoto in the Shōgunate, and the seat of the Shōgun changed from time to time, but the political system remained until 1867.

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[1] One incident in this attempt was the reform called *taika* brought about in the Taika ('great reform') era, 645–50.

[2] 'General', in usage equivalent to *de facto* ruler. Trans.

Priests journeyed for study to China during the Heian period, bringing back intellectual and spiritual influences from there; Saichō (767–822) and Kūkai (774–835), better known by their titles, Kengyō Daishi and Kōbō Daishi, were the most important of these. Saichō made a particular study in China of the teaching of the T'ien T'ai sect (Japanese: Tendai) and introduced its teaching to Japan on his return. Like its Chinese model the Tendai sect accorded equal value to meditation, study of holy texts and ceremonial. Kengyō Daishi also acquainted his compatriots with tea, and later this had far-reaching importance for the crafts, especially ceramics. Kōbō Daishi founded the Shingon sect, whose mysticism often degenerated into superstition. Besides his great scholarship he had an artistic gift and many paintings are attributed to him; more important for the art historian, he brought paintings, sculptures and other cult objects from China (cf. Fig. 80). The Kongōbuji, a temple which he founded in 816 on Mount Kōya in Kii province, has a rich collection of art treasures.

In the seventh century the Indian doctrine of the heavenly Buddha Amitābha (Japanese: Amida) reached China. He is a transcendental counterpart of the historical Buddha. Even sinners may enter his Western Paradise if they have trustingly called on his name during their lives, and especially in the hour of death. There is also a purgatory, where the impenitent suffer terrible punishment until they have atoned for their transgressions or are released by intercession, addressed principally to the Bodhisattvas Kannon and Jizō.

The first Amida sect was formed in Japan at the beginning of the twelfth century.

Literature, having until then used the Chinese language, turned to the vernacular at the end of the ninth century. Strict schooling in the Chinese classics continued as the basis of education, but there now arose both lyric verse and a narrative prose in pure Japanese. Diaries and collections of short stories were published, often written by women, who played a prominent part in social and intellectual life. The most outstanding work is the *Genji Monogatari* (*c.* 1005) by the court lady Murasaki Shikibu—a long account of the life and amorous adventures of the prince Genji and his son.[1] Many episodes from this work were used as themes for painting and the decorative arts. Other subjects came from the *Ise Monogatari* (Stories from Ise), of a century earlier. This anonymous collection of love stories with verses was probably put together from notes left by the famous and handsome Ariwara no Narihira (825–80), poet and man of the world (cf. p. 244).

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[1] Trans. A. Waley, *The Tales of Genji*, London 1925–36.

At the end of the tenth century the noble lady Sei Shōnagon wrote *Makura no Sōshi* (the Book of the Pillow), a note-book of random jottings of a diverse and very frank nature. This book again added incidents to the graphic repertoire.

Many buildings have survived from the Fujiwara and Heike periods, showing great use of lacquer in both interior and exterior decoration.

In the ninth century wood replaced other materials for sculpture. The few surviving pieces show the growing independence of Japanese art.

In the Fujiwara period sculpture became increasingly connected with the Amida cult. Many works are dated and the names of some artists survive. The most important is Jōchō (d. 1057) who carved the great wooden figure of Amida in the Byōdōin in Uji and the beautiful Bodhisattvas accompanying him.

Famous painters of the ninth century are Kudara no Kawanari (780–853) and Kose no Kanaoka (active *c.* 880–900), who painted both Buddhist and secular subjects. Their great ability gave rise to many legends (cf. Fig. 234).

The two most popular subjects for Buddhist painting in the Fujiwara period were the 'Paradise of Amida' and 'The descent of Amida', in which the Buddha, accompanied by a great host of Bodhisattvas, angels and saints, floats down on a cloud to receive the soul of a dying mortal. In some interpretations Amida and his attendants, the Bodhisattvas Kannon and Seishi, are seen as enormous half-figures looming over a mountain landscape. A delicate ornament of gold leaf, *kirigane*, decorating the pictures typifies the skill and sense of design of the period.

Buddhist cult pictures were always on a *kakemono*, a hanging scroll longer than it is wide, whereas narrative painting, a *genre* developing at this time, used *makimono*, a handscroll unrolling from right to left. This style had its beginnings in China, but reached full independence in Japan, and is justifiably called *yamato-e* (Japanese painting). Lyrically tender, or full of dramatic life, *yamato-e* is a worthy complement to the contemporary narrative literature.

Very little craft work survives from the early Heian period, but enough remains of the lacquer and metal work of the Fujiwara period to illustrate the refined taste and technique which were evolved in the service of a highly cultivated society.

Kamakura Period (1185–1333)

After the death of Yoritomo the Hōjō family seized power and held it until 1333. They did not claim the position of Shōgun, to which they appointed members of the Fujiwara clan, or princes of the royal house, contenting themselves with the modest title of Shikken, 'regent'.

They succeeded in fending off the attacks of the Mongols (1274–81) and thus in preserving Japan's independence, and their generosity to the arts earned them a reputation as enlightened patrons.

Towards the end of the thirteenth century the West first heard rather vaguely of Japan from the travel reports of Marco Polo, who spent a long time in the service of the great Mongol lord Kublai Khan.

Two more Amida sects arose in the Kamakura period. The fourth, and latest, was founded in 1275 by the priest Ippen who went about the country preaching. His wanderings early became subjects for paintings.

In the late twelfth century the monk Eisai (1141–1215) introduced Zen Buddhism into Japan with great success. He brought the teaching from China, six centuries after the Ch'an sect had been founded there by an Indian, the patriarch Bodhidharma (Chinese: Temo; Japanese: Daruma). The Zen sect lays little stress on texts or verbal instruction for its teaching, which is given by a mystical imparting of understanding. Quiet meditation according to defined rules aims at bringing the novice to an independent recognition and awareness of the nature of Buddhahood. This contemplative attitude, with its emphasis on dominance of the self and indifference to fate, gave the sect a great appeal to the dominant military caste.

Followers of Zen looked favourably on art. They particularly loved the serious, unobtrusive ink painting cultivated by Zen painters in imitation of the Chinese Zen painters of the Sung period (960–1279).

The cult of tea-drinking developed in association with Zen. Chinese monks had in very early times discovered the value of tea-drinking to keep themselves awake during their exercises of meditation. It had been introduced into Japan in the ninth century, but only three centuries later did the prescriptions of Eisai as to how to prepare and enjoy tea initiate the strictly regulated occasion called *chanoyu*, which we rather freely translate as tea ceremony. *Chanoyu*, which was later predominantly aesthetic in character, was originally intended by the Zen as a means to inner composure.

Nichiren (1222–82) founded his sect in opposition both to the Amida worshippers and to Zen. He believed he had found the original teaching of the historical Buddha Śakyamuni (563?–483? B.C.) in a text purporting to contain sayings from his last years. Nichiren's fanaticism caused him to be persecuted, but his sect attracted many adherents. His varied life, like that of Ippen, is often portrayed in art.

Prose of the Kamakura period was much concerned with military subjects. The feuds of the Taira and Minamoto provided plenty of these, and their battles became included in the graphic repertoire. Lyric writing was dominated by the short poem called *Uta*.

The few surviving Zen buildings all show a strong influence from China. Their severe style is strikingly different from the buildings of other sects which continued in the sumptuous gold-lacquered Fujiwara style.

The Kamakura period saw the zenith of Japanese medieval sculpture. The figures of Buddhist patriarchs of past times show the same powerful individual character as the portraits of priests and statesmen contemporary with the artists. Many statues were by named artists. The most famous is Unkei (1153?–1224). Wood remains the chief material, although the giant Buddha of Kamakura, set up in 1260, is an exception, being made in bronze.

Painting of the Kamakura period was equally naturalistic, in the cult pictures to some extent, but more particularly in portraits, and especially in the narrative painting on themes including the feuds of the twelfth century and the lives of famous statesmen and priests.

Lacquering blossomed as an art and ceramic art began its development, with the potter Tōshirō of Seto as its 'father' (first half thirteenth century, cf. pp. 44–5). Metal-workers were producing fine work in Buddhist paraphernalia, armour, swords and sword ornament.

Ashikaga Period (1336–1573)

In 1333 the Emperor Godaigo overthrew the Hōjō family. He was supported by his faithful adherents Kusonoki Masashige and Nitta Yoshisada, and by Ashikaga Takauji, who was related to the Minamoto. This latter, however, turned against the Emperor in 1335 and seized Kyōto. Godaigo fled southwards and took up residence in the town of Yoshino (Yamato province). Takauji next installed a prince of the imperial house in Kyōto as emperor and made himself Shōgun. This dynastic schism lasted until 1392, when the grandson of Takauji, Yoshimitsu, compelled the southern emperor of the time to abdicate.

The Ashikaga family of Shōguns resided in the imperial city of Kyōto. The period of their rule is sometimes called Muromachi after the district of the city where they held court.

During the fifteenth and sixteenth centuries the Ashikaga found control slipping more and more from their hands. Great feuds arose among the powerful clans, and these resulted in the destruction of many buildings and works of art in Kyōto. The years between about 1480 and the late sixteenth century, the years of the clan wars, are called 'Sengoku Jidai', the same term as is used in China for the period of the Warring States. The last Ashikaga Shōgun was deposed in 1573 by General Nobunaga.

Ashikaga Period (1336–1573)

Zen Buddhism and the civic teaching of Confucius were the dominant moral forces of the Ashikaga period, and these tendencies were encouraged by lively intercourse with China.

The Nō Theatre developed as an art form, with its masks and magnificent costumes making new demands on carvers and textile designers.

The Ashikaga were great patrons of the arts and some of them had themselves artistic gifts. Ashikaga Yoshimitsu (1367–95) and his grandson Yoshimasa (1443–74), a contemporary of Lorenzo dei Medici, built themselves splendid residences. The time of Yoshimasa is called after the castle in the Eastern Mountains, Higashiyama, which he had built after his resignation in 1480. Architecture at this time used a simple overall plan with careful relating of space and judicious use of materials and to this plan the private dwelling house in Japan has conformed ever since; which is, Kümmel observed, its main interest to us now.

Chinese ink painting was the source of inspiration for nearly all painting in Japan at this time, but, as before, it was less contemporary Chinese painting than that of the Southern Sung period (1127–1279), favoured by Zen. Chinese pictures of this kind were the most prized decoration for Japanese tea-ceremony rooms. In a style derived from these but with some individual peculiarities Japanese painters like Josetsu, Shūbun, Nōami, Geiami, Sōami, Sesshū and Kano Masanobu painted Buddhist pictures and evocative landscapes. The subjects of these landscapes were Chinese. Japanese landscape did not become a subject of any consequence for painting until later.

Motonobu (1476–1559), a son of Kano Masanobu, was the most important artist of the Kano school[1] which followed the Chinese style of ink painting but adopted some elements of the old *yamato-e*, now living on in the Tosa school; they also sometimes worked in a more ornamental style. Their paintings were often copied for the decoration on craft work (cf. Fig. 168).

More potteries scattered in different provinces were producing wares for the *chanoyu*, although much Chinese pottery was imported as before. Lacquer was used with refined simplicity on small containers for incense and other things. Metalwork played its part in the tea ceremony, with cast-iron kettles for the tea water.

Relief techniques in lacquer were developed for greater decorative effect, and the Gotō family began to work on sword furniture in the time of Yoshimasa. In the sixteenth century the first attempts were made to imitate Chinese blue-and-white porcelain.

In the year 1545 the first European came to Japan: the Portuguese Mendez

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[1] Also read Kanō.

Pinto, and soon a not inconsiderable trade developed with the Portuguese concessions in Asia.

Four years after Pinto's arrival began the visit of St. Francis Xavier, Loyola's helper in founding the Society of Jesus. He stayed for two years (1549–51), laying the foundation of a Jesuit mission which flourished for several decades.

Nobunaga and Hideyoshi Period (1573–1598)

Oda Nobunaga, a member of the Taira clan, was chiefly responsible for bringing the troubles of the 'Warring States' to an end. He allowed the last Ashikaga, deposed in 1573, to retain the title of Shōgun. He lost his life by treachery in 1582, not yet having disposed of all his enemies, among whom were numbered the bellicose Buddhist monks.

The pacification of the Empire was finally achieved by the genius of his second-in-command, Toyotomi Hideyoshi, a man of peasant origin. He was reconciled with his chief opponent Tokugawa Ieyasu and defeated the remaining Daimyō (princelings), whom he then won to his side by his magnanimity. He became the real ruler of Japan without disputing the nominal ascendency of the Emperor. Hideyoshi reformed the administration and encouraged trade with foreign countries. His plans went further than this to the conquest of Korea, and he crossed to the peninsula in 1592 with an army. Reverses followed his initial success and when he died in 1598 the army had to be withdrawn to Japan.

Tokugawa Ieyasu, whom Hideyoshi had designated his successor, did not get full control of the country without some heavy fighting. Although he defeated his rivals in 1600 at Sekigahara (Mino province) he had to take the field again fourteen years later against the son of Hideyoshi, Hideyori. He had been nominated Shōgun by the Emperor in 1603, and the subjugation of Ōsaka in 1615 made him supreme. The next section of this chapter will tell of the political reforms instituted by him and forwarded by his successors.

Nobunaga, Hideyoshi and several other Daimyō of that time erected many palaces, of which only a few traces remain. The most famous is Hideyoshi's Momoyama palace (near Kyōtō) after which the era is called.

In painting the decorative style found much encouragement from the great spate of building activity. Two Kano artists, Eitoku (1543–90) and Sanraku (1559–1635), are its best-known representatives (cf. p. 180).

The tea ceremony took on the character which became the definitive model for succeeding generations, and this affected the crafts. Sen-no Rikyū (1521–91) connoisseur and tea master, and an adherent of Zen, exerted an outstanding influence. He enjoyed the favour of Nobunaga and Hideyoshi, although later he fell from grace with Hideyoshi and had to commit *harakiri.*[1]

Rikyū's severe and refined taste shows in every branch of the tea ceremony: the simplicity of the garden where the tea-house stands, in aspect like a peasant's cottage, the room for the ceremony and utensils, and the waiting room for the guests placed at some distance from the tea-house. All the luxury which had previously been prevalent was banned. The tea cult spread more widely than before, and in this Hideyoshi played no small part. In 1588 he invited high and low to a great tea meeting near Kyōto.

The ceramic industry, stimulated by the new development of the tea societies, received encouragement from another quarter. When the Japanese retreated from Korea they brought many potters home with them and settled them in Japan.

During the later years of the Ashikaga Shōgunate and under Nobunaga the Christian missions were meeting with considerable success. There was a great sensation in Europe when in 1584 four young Japanese Christians landed in Lisbon: two princes, relatives of the Daimyō of Bungo and of Ōmura, and two young nobles. They came on Portuguese ships accompanied by Jesuit missionaries to wait upon Philip II of Spain and Pope Gregory XIII.

Reports on Japan sent by Jesuits were numerous and comprehensive and by no means limited to the affairs of the mission. The political life of the Japanese, their religion and customs are recounted in detail. Although they looked upon Buddhism as idolatry they described the temples and monasteries with great thoroughness, showing a real appreciation of the artistic achievements of the Japanese. They continually praise the charm of Japanese architecture and the cleanliness of the Japanese house. The Jesuit Villeda wrote of the monasteries: 'They take the greatest care that not a straw nor any dirt be found in the whole garden, house or temple, and these cloisters are so peaceful that on entering the soul feels constrained to raise itself to seek its true peace, which is the glory for which we were created.'

A report was published on the European journey of the Japanese Christians, first in Italy, and then in 1587 in a German translation.[2] The book includes a chapter on Japan and the Japanese based on earlier Jesuit reports, and a note on handicrafts in Japan, especially ceramics for the tea ceremony and the high value placed on them. 'Whereas they hold this drink and water [the tea] so high and prize it, they hold as no less great treasure and riches all vessels,

[1] The Sino-Japanese reading '*seppuku*' is more usual in Japan than '*harakiri*'.

[2] Newe, warhaffte, außführliche Beschreibung, der Jüngstabgesandten Japonischen Legation gantzen Raiß, auß Japon biß gen Rom, vnd widerumb von dannen in Portugal, biß zu ihrem abschied auß Lißbona. . . . Jetzt auß dem Italianischen in Teutsch Sprach gebracht. Gedruckt zu Dilingen, durch Joannem Mayer, 1587.

utensils, implements and gear needed for this drink and water, and especially the vessels in which the leaf is held after being bruised, ground or powdered [the *cha-ire*, see p. 48]. Also no less the iron pots in which the water is boiled [cf. p. 109] together with the tripod and earthenware dish from which the water is drunk [*chawan*]. And, more remarkable, none of this is worth a halfpenny more when it is brand new and fresh, as it would be with us, for its great worth lies alone in being the work of a very ancient, good and artistic master, and to recognize this they have as much good experience, subtle understanding and practice, that it is to the same degree extraordinary as it is at home in [Europe] how the goldsmith can distinguish between good and bad gems.'

Tokugawa or Yedo Period (1603–1867)

Tokugawa Ieyasu chose the country town of Yedo (Muashi province) for his residence. It soon became a populous commercial town (today, Tōkyō), where trade, industry and craft flourished. Its expansion was encouraged by a decree designed primarily to ensure effective supervision of the feudal princes, laying down that every Daimyō should build himself a palace in Yedo and spend some time of each year there in residence away from his fief. These and other such measures succeeded in preventing further civil war. The Emperors still held court in Kyōto, but had no influence on government. This régime continued until the fall of the Tokugawa in 1867.

Nobunaga and Hideyoshi maintained on the whole amicable relations with the European countries wishing to trade with Japan. This changed completely in the early Tokugawa period. The country was then forbidden to all foreigners except Chinese and Dutch, and Japanese were themselves forbidden to leave the country, or to make the sea journeys which had been encouraged by Ieyasu. Fear of foreign interference and foreign ideas brought an end to the Christian mission; many missionaries and thousands of baptized Japanese suffered a martyr's death in merciless persecutions, and after a few decades Japanese Christianity was completely stamped out.

Zen Buddhism retained its influence, and Confucianism, with its filial devotion and loyalty, was officially encouraged. An extensive popular national literature flourished alongside the learned writing which took its models from China, just as the popular *kabuki* theatre on the one hand and the *Nō* play, appealing primarily to the educated, served their different publics. In the eighteenth and nineteenth centuries the *kabuki* theatre provided some of the most frequent themes for woodcuts.

In architecture the most interesting works of the period are the magnificent mausolea of the first Tokugawa Shōguns in Nikkō. The finest carving is seen in *Nō* masks and *netsuke* (cf. p. 201). Kōetsu (1557–1637) and Kōrin

(1658–1716) brought innovations to decorative painting. Iwasa Matabei (1568–1650) is outstanding in the highly regarded Kano school; he founded the *ukiyo-e* style. This 'painting of fleeting life', that is of reality, was particularly appreciated by the rising middle classes of the towns. Masters of *ukiyo-e* in the eighteenth and nineteenth centuries published the woodcuts in which the life of the Tokugawa period is mirrored in manifold variety.

The crafts were patronized by the feudal princes, who, bereft of political power, devoted themselves to adorning their palaces and surrounding themselves with works of art of every kind. Potters, engravers, lacquerers enjoyed the security of court artists with them, while the middle classes were fast becoming almost equally important patrons.

Dutch ships brought Japanese wares to Europe, particularly lacquer and porcelain, and the production of these increased greatly in the seventeenth century, by the end of which time they had achieved as great a popularity in Europe as the Chinese wares.

The Genroku period (1688–1703) saw a brilliant blossoming of culture. At this time the much-travelled Doctor Engelbert Kaempfer from Lemgo (1651–1716) sojourned in Japan. He was attached to the legation sent by the Dutch East India Company to the Shōgun in 1690. In 1691 and 1692 he travelled from Nagasaki to Yedo, saw the residence of the Shōgun and attended the audiences. Kaempfer's description of the country is as much a classic as the Jesuit reports of a century earlier, and completes them in many particulars. He has much of interest to say about the crafts, and notes the wares which the Dutch took back with them from Japan. Copper, he says, was the most important part of the cargo, and continues:

'The other part of our *Cargoes* is made up by Japanese Camphire, from 6000 to 12000, and sometimes more, pounds a year, pack'd up in wooden barrels; by some 100 bales of China ware, pack'd in straw; by a box or two of Gold thread, of an hundred rolls the box, but not unless it be wanted; by all sorts of japan'd cabinets, boxes, chests of drawers and the like workmanship, all of the very best, we can meet with; by umbrello's, skreens, and several other manufactures of canes, wood, buffalo's, and other horns, hard skins of fishes, which they work with uncommon neatness and dexterity, stone, copper, gold and *Sowaas*, which is an artificial metal compos'd of copper, silver and gold, and esteem'd equal in value to silver, if not superior.'

In another place he describes the rooms.

'The rooms in Japanese houses have seldom more than one solid wall, which is pargetted and cast over with clay of *Osacca*, it being a good fine sort, and so left bare without any other ornament. It is besides made so thin, that the least kick would break it to pieces. On all other sides the room is enclos'd, either with windows or folding skreens and doors, which move in double joints both above and below, on purpose that they might be easily put on, or removed, as occasion requires. The lower joints are cut in a sill, which runs even with the carpets covering the floor, and the upper joints run in a beam, which comes down about two or three foot lower than the cieling. The paper windows, which let the light come into the room, have wooden shutters on both sides, which are hid in the day time, but put on at night, lest any body should get into the house out of the court, or from the gallery, which runs along the outside of the house. The beams, in which the joints are, are in like manner cast over with clay of *Osacca*, as is also the place from thence up to the cieling. The cieling is sometimes neither planed nor smoothed, by reason of the scarcity and curious running of the veins and grain of the wood, in which case it is only cover'd with a thin slight couch of a transparent varnish, to preserve it from decaying. Sometimes they paste it over with the same sort of variously coulour'd and flower'd paper, which their skreens are made of.

'In the solid wall of the room there is always a *Tokko*,[1] as they call it, or a sort of a cupboard, raised about a foot, or more, above the floor, and very near two foot deep. It commonly stands in that part of the wall, which is just opposite to the door, it being reckon'd the most honourable. . . . At the side of the *Tokko*, is a *Tokkiwari*, as they call it, or side cupboard, with some few boards in the middle, standing over one another in a very particular manner, the view whereof affords some amusement to a curious traveller. The boards themselves are called *Tsigadanna*. . . .'[2]

Kaempfer praises the water-colour paintings of holy figures hung in the *tokonoma*. They are made, he says, with three or four brush strokes, but the proportions and the 'likeness' are so remarkable '. . . . that scarce any body can miss finding out, whom it was design'd to represent, nor help admiring the ingenuity and skill of the master . . .'. He admired equally the philosophical tracts which sometimes took the place of pictures. They too were written with a few bold strokes by the most famous masters of writing, 'indifferent enough at first view, but nevertheless very ingeniously drawn'. The paintings on the screens pleased him no less, the Chinese scenes, birds, trees and other objects represented 'after such a manner, that unless seen at a proper distance, they scarce appear natural'.

Kaempfer describes the vases artistically arranged with flowers and green branches, standing in front of the *chigaidana*[3] and adds: '. . . it being as much an art in this country to range a flowerpot in proper order, as it is in Europe to carve, or to lay the table cloth and napkins. Sometimes there is, instead of a flowerpot, a perfuming pan of excellent good workmanship cast in brass or copper, resembling a crane, lion, dragon, or other strange animal.'

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[1] i.e. the *tokonoma*, literally bedplace. It was originally a raised room where the master of the house slept. Later it remained as a niche for a picture or ornament.

[2] This and subsequent passages from E. Kaempfer, *History of Japan*, are quoted from the English version, London 1727.

[3] He must mean the *tokonoma*.

State Museum Library * Lucknow *

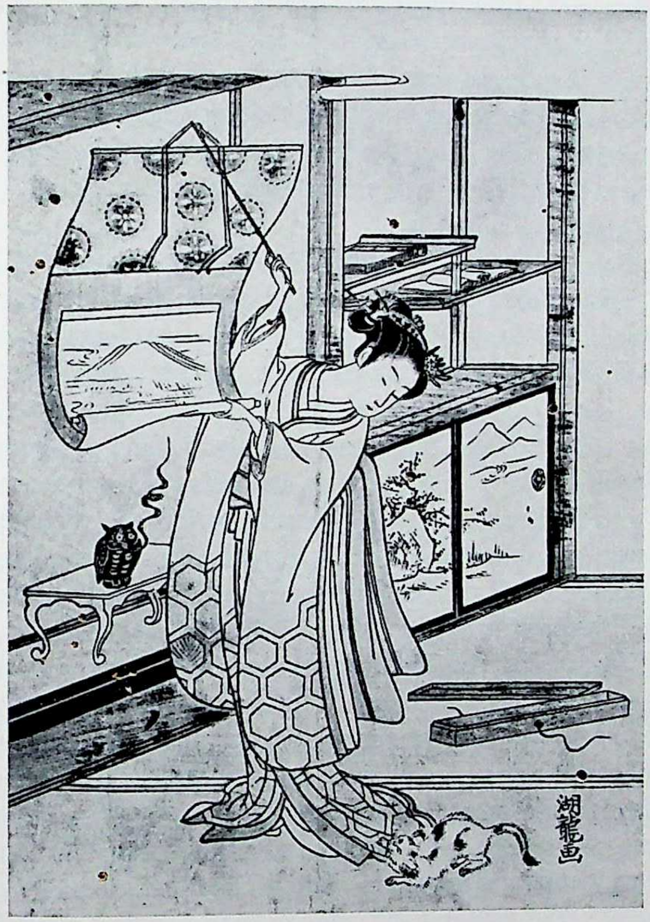

Fig. 1. Coloured woodcut. Girl hanging a scroll painting depicting Mount Fuji in the *tokonoma*. In the *tokonoma* stands an incense burner in the shape of an owl. To the right a *chigaidana*. The girl's clothes are decorated with the *bekkō* (tortoiseshell) pattern. Ht. 25·9 cm. Signed Koryū(sai). Second half of the eighteenth century. Museum für Kunst und Gewerbe, Hamburg.

His admiration was aroused by the lovely graining of the wood used by the Japanese. '. . . Sometimes the *Tsigaidanna* itself is made of such a scarce sort of wood, and sometimes the frame and case of the balcony, or the *Tokko*, or the *Tokowara*, or the door which leads into the room, or that which opens into the gallery towards the garden, sometimes also the pillars and posts which are in the room, chiefly that, which supports the *Tokko*. Whatever things they be, that are made of such uncommon pieces of wood, they very often for fear of lessening the natural beauties, keep them rough and unpolished, with the bark on in several places, and only to preserve them, as well as for neatness sake, they cover them with a thin, slight transparent varnish.'

In the late Tokugawa period Philipp Franz von Siebold, a doctor and botanist from Würzburg, wrote a substantial account of Japan, where he lived from 1823 to 1830 in the service of the Dutch. He made a second visit there from 1859 to 1862. His principal work is called *Nippon, Archiv zur Beschreibung von Japan* (Descriptive archives on Japan), Leiden 1832–52.

Modern Japan (*since 1868*)

The xenophobic Tokugawa did not manage to protect Japan entirely from the infiltration of Western ideas. A gradually increasing number of the Japanese intelligentsia became acquainted with Western learning through Dutch books. Thus, as Oskar Kressler aptly put it,[1] the modernization of Japan instituted in 1868 did not come 'overnight'. The Shōgunate received its death blow from several directions, including a nationalist movement inspired by historical studies which rejected Confucianism and Buddhism as foreign and turned to the old Shintō, calling for the re-establishment of the power of the Emperor. In the late eighteenth and nineteenth centuries too the Shōgun found themselves in increasingly difficult financial straits. To all this was added pressure by the big foreign powers to open up the country, culminating in 1854, when the Shōgunate was compelled to concede to the Americans a treaty guaranteeing the use of two harbours. This affected their prestige: similar concessions could not be refused to other powers.

In 1867 the imperial party put an end to the power of the Tokugawas. In the next year the sixteen-year-old crown prince Mutsuhito ascended the throne. The residence was moved to Yedo, thenceforth called Tōkyō (Eastern capital). The imperial government, whose supporters had never been in any way xenophobic, set about instituting reforms immediately, against all opposition. In the reign of the Emperor Mutsuhito (1868–1912), whose era bears the *nengō*[2] Meiji, Japan changed into a constitutional state, took over European science and techniques and built an army and fleet on Western models. The reformed country proved its military strength in the victorious war against Russia in 1904–5, from which it acquired Korea as booty.

The Japanese showed themselves to be intelligent and very soon independent pupils of the West in the peaceful spheres of archaeology and art history, conducting successful excavations in the homeland and in Korea and publishing many large works on art history.

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[1] O. Kressler, 'Japan und Korea' in E. Waldschmidt et al., *Geschichte Asiens* Alsdorf and Munich n.d. (copyright 1950).

[2] For the meaning of *nengō*, see p. 258.

Europe and America made their first real acquaintance with Japanese art after the opening up of the country. Collections of Japanese craft work began in France in the 1860's. The foremost names are: Cernuschi, founder of the museum named after him; Edmond de Goncourt, who described his European and Japanese art treasures with endearing enthusiasm in his charming book *La maison d'un artiste*; Gonse, the first historian of Japanese art; Guimet, founder of a museum of the history of religion. Among many other important collectors were S. Bing and Gillot. T. Hayashi, the Japanese art dealer and collector who lived in Paris, rendered great services to the study of Japanese art. In Germany Justus Brinckmann of Hamburg opened his Museum für Kunst und Gewerbe (Arts and Crafts) in 1877. From the first he had collected Japanese material and continued in this field with especial interest and great success. His book, *Kunst und Handwerk in Japan* (Art and Handwork in Japan), published in 1889 is still well worth reading. Adolf Fischer, founder of the Ostasiatische Museum (Museum of the Far East) in Cologne, made an important contribution to the knowledge of Far Eastern art and particularly of Japanese craft, as did also the art historian and collector Ernst Grosse in Freiburg and Otto Kümmel, director of the Berlin Museum of Ethnography, who built up a superb section of oriental art. The erstwhile collections of Gustav Jacoby, Berlin, Alexander G. Moslé, Leipzig and Georg Oeder, Dusseldorf, should not go without mention.

In many European countries besides France and Germany, and not least in the United States of America, public and private collections have been growing since the late nineteenth century, and numerous important books, catalogues and articles have been written on Japanese crafts. The Morse Collection in the Museum of Fine Arts in Boston[1] is an extensive collection of ceramics.

Japan's participation in the World Exhibitions added to Western knowledge of Japanese art. She exhibited in Vienna in 1873, Paris in 1878 and, most important of all, the great World Exhibition of 1900 in Paris. Here outstanding pieces from the art of the past from both public and private collections were shown, together with modern works.[2]

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[1] Splendidly described by E. S. Morse, *Catalogue of the Morse Collection of Japanese Pottery*, Cambridge, Mass., 1901.

[2] Publication of the *Dai Nippon Teikoku Bijutsu Ryakushi*, a large history of Japanese art, coincided with the Exhibition. A French edition was published simultaneously: *Histoire de l'art du Japon*, Paris 1900. English: *History of Japanese Art*, Tōkyō 1913.

It was natural that artists and craftsmen of the late nineteenth century, tiring of their own tradition, should respond with enthusiasm to the new impressions and adopt the characteristic shapes, ornament and colour combinations of Japanese art.[1] A Japanese style became apparent in the art produced after the exhibition of 1900, and was a component of *art nouveau*.

Impressionist painters like Manet, Fantin-Latour and Degas, Whistler and Liebermann were particularly interested in Japanese art, especially the woodcut. Woodcuts also exercised a strong influence on the art of poster painting which had been languishing for want of a new style.

The most lasting impression has been made by Japanese pottery, especially the stoneware with treacly glaze used in the tea cult (cf. p. 49). The Frenchman Jean Carriès (1855–94) first made imitations of Japanese stoneware with a dull coloured glaze. Delaherche, Jeanneney, Lachenal, Dalpayrat-Lesbros, Dammouse, Chaplet and Bigot in France, and in England pre-eminently Bernard Leach, have all worked in this style. In Germany Mutz and Scharvogel were among those who worked on similar lines. Exhibitions at the present time show that even now, sixty years later, many potters still find inspiration in Japanese ceramics.

The porcelain factories of Europe, especially Copenhagen, showed the effect of Japanese influence at the turn of the century.

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[1] S. Bing, *Japanische Formenschatz* (A Treasury of Japanese form), Leipzig 1888–90, was widely used.

CERAMICS

Pre- and Proto-historic Period

We referred in the first chapter to the two groups of Japanese Neolithic pottery. The earlier, made by the original inhabitants, is called *jōmon* (mat), from the impressions of matting with which the most characteristic vessels are decorated. It is a soft, hand-made earthenware, fired at a moderate temperature. Its greatest concentration is in central Japan, but the distribution spreads far to the north. The oldest pieces are smooth; the later have ornament in relief and the characteristic mat impressions.

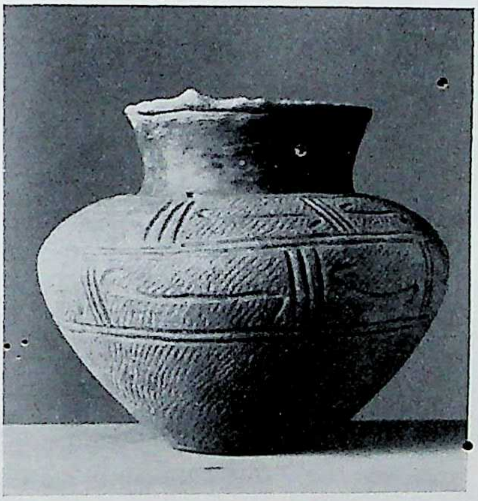

Fig. 2. Vessel of grey clay, decorated with grooves and mat impressions and the interior blackened. Ht. 12 cm. From Ugo (Dewa) province. Museum für Kunst und Gewerbe, Hamburg. Cf. Munro, *Prehistoric Japan*, Fig. 84, right.

The Hamburg Museum für Kunst und Gewerbe has a small clay vessel (Fig. 2) found in the province of Ugo in the north of the Main Island of Japan. It is not wheel turned and is decorated with mat impressions and coarse incised lines. *Jōmon* pottery also includes some remarkable stylized figures (Fig. 3).

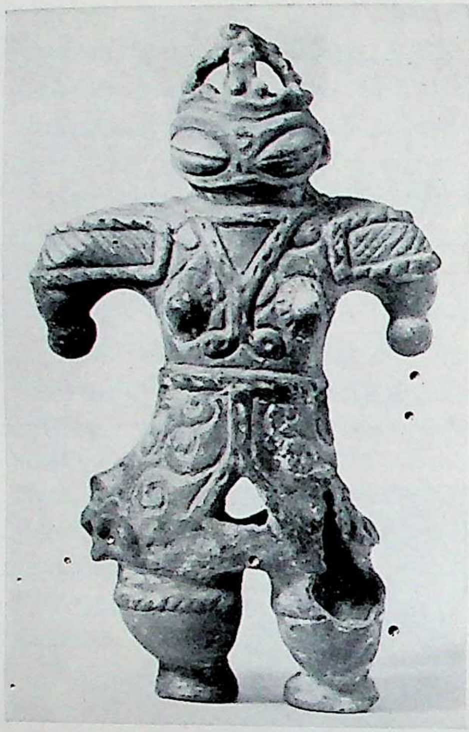

Fig. 3. Neolithic clay figurine. Jōmon period. Ht. 24 cm. Courtesy of the Royal Ontario Museum of Archaeology, Toronto.

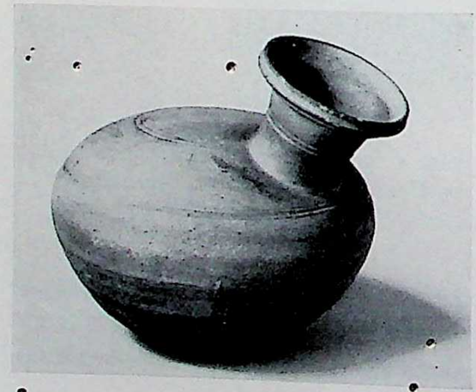

Fig. 4. Clay vessel. Ht. 18 cm. Said to have been found near Mitake, Mino province. Sue ware. Museum für Kunst und Gewerbe, Hamburg.

Jōmon ware is followed by the Yayoi, so called from its first find-place, a suburb of Tōkyō. It is a soft-paste ware, like the *jōmon*, but wheel turned, so that its shapes are finer. Its distribution was centred on the province of Izumo. Similarities with mainland pottery suggest that it may be the work of continental immigrants.

The Japanese designate as Sue or Iwaibe ware the pottery from the proto-historic Dolmen period. The pieces are harder fired than the earlier wares and show a considerable advance in technique. Besides the simple forms (Fig. 4), vase-like vessels were made, presumably for ritual use, with triangular or rectangular perforations in the foot. A few pieces, some of a considerable height, have four small vases perched on the shoulder round the wide projecting lip (Fig. 5). Many pieces of this ware are strikingly like Korean finds. The bulk of the pottery from the Dolmen period is the group of *haniwa*: clay figures of men and horses (Figs. 6 and 7) which have been found by the thousand round the great funeral barrows. They are thought to have been made as substitutes for the victims who in earlier times were sacrificed as attendants to the dead at a great funeral.[1] They are primarily interesting for the light they throw on the history of costume and weapons. Little models of houses and their contents, tools and utensils have been recovered from inside the tombs.

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[1] According to historical sources it was the Emperor Suinin (first or third century A.D.) who forbade human sacrifice.

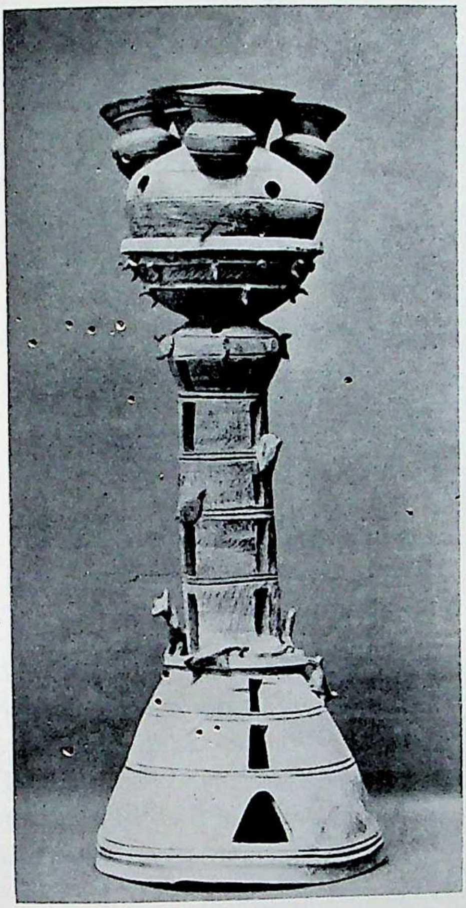

Fig. 5. Ritual vessel. Iwaibe ware. With various applied figures. Found in Chikuzen province. After *Kokka* 89.

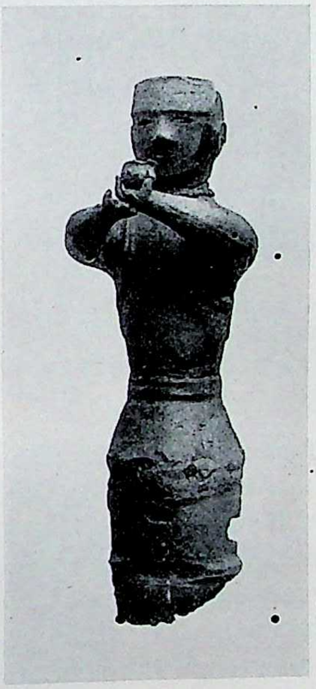

Fig. 6. Haniwa clay figure, woman with a bowl. Found in Hitachi province. Dolmen period. After *Histoire de l'Art du Japon*, Paris 1900.

Nara Period (710–784)

The Chinese were already using a yellow or green glaze in Han times (206 B.C. to A.D. 220), but no glazed ware is found in Japan before that in the Shōsōin, the imperial treasure-house of the eighth century (see p. 23). This resembles the T'ang polychrome ware found in China itself, and the Chinese export ware of the ninth century excavated in Samarra on the Tigris. For long the pots in the Shōsōin were regarded as imports from China.

Japanese experts have questioned this assumption, however, pointing out that the fabric of the Shōsōin pieces is less fine than that of Chinese pieces, and the glazes less well applied. In their opinion the Shōsōin pottery shows more careful work on the individual piece than is seen on the mass-produced Chinese parallels, and it is now concluded that the ware was made in Japan, although the close connection with T'ang pottery is not disputed.

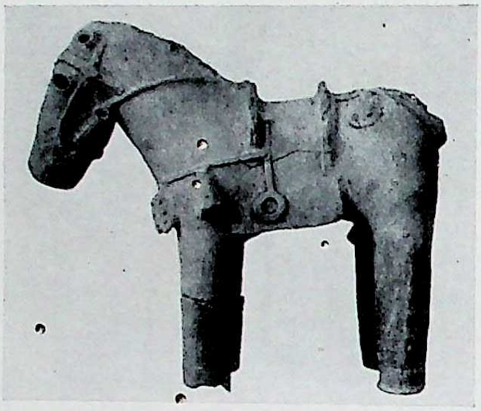

Fig. 7. Haniwa clay figure, saddled horse. From Yamato. Dolmen period. After *Histoire de l'Art du Japon*, Paris 1900.

Some roof tiles of temples and palaces survive from the Nara period. The method of laying tiles is like that of China and is what was called 'monk and nun' in the Middle Ages in Europe. The joints between each pair of curved tiles, the concave face upwards, are covered with semi-cylindrical tiles. The concave under-tiles which lie along the roof edge have a deep vertical flange decorated in relief, while the upper semi-cylindrical ones terminate in a round disc, also decorated in relief (Figs. 8 and 9).

Heian Period (794–1185)

There are no important developments to be noted in the Heian period, although many kilns were working, including some in Seto, which was later to become famous. The district seems to have been already producing considerable quantities of pottery.

Some Seto ware was made with ash-glaze and other pieces were green glazed. A fine example of these latter is in the Enjuji, Fukushima.[1] It resembles in form a metal mug in the Shōsōin, the so-called *kundikā* drinking vessel of the Buddhist monks, which will be treated more fully in the chapter on metalwork (p. 105).

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[1] Illustrated in *Pageant of Japanese Art*, Vol. IV, Tōkyō 1952 (Tōkyō National Museum), Fig. 25.

Heian Period (794–1185)

According to Japanese scholars the second half of the Heian period saw a decline in ceramic art. This they ascribe to the popularity of lacquer, by this time highly developed, which had begun to replace pottery; and to the fact that the upper classes resorted to Chinese products to satisfy their demand for fine ceramics.

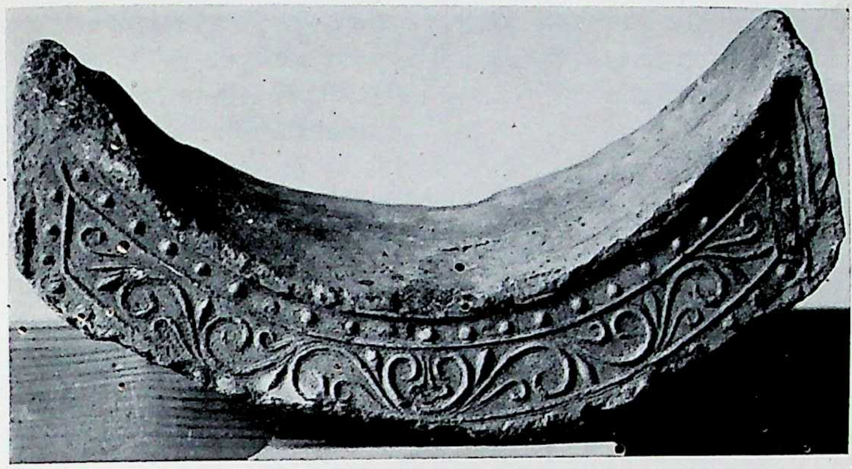

Fig. 8. Eave-tile. Light grey clay, with *karakusa* (Chinese plant scroll) pattern. Breadth 28 cm. From the roof of the Daikokuden Palace, Nara. Eighth century. Museum für Kunst und Gewerbe, Hamburg.

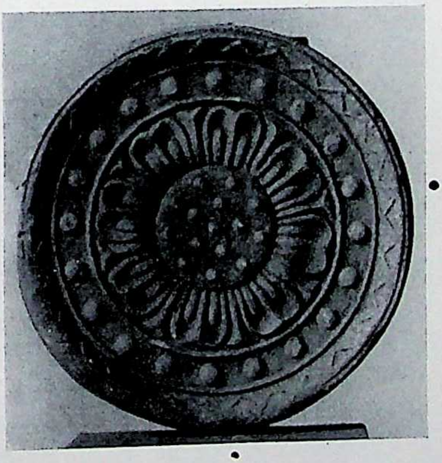

Fig. 9. Upper-tile terminal in light grey clay. Decorated with lotus motif. Diam. 16 cm. From the roof of the Hokkeji, Nara. Eighth century. Museum für Kunst und Gewerbe, Hamburg.

Kamakura Period (1192–1333)

Seto, already a considerable ceramic centre in the Heian period, increased its fame further in the Kamakura period. Its wares have been found over a wide area. Tradition attributes this new impetus to the activity of the potter Katō Shirōzaemon Kagemasa, known as Tōshirō. He is said to have established himself in Seto at the end of the third decade of the thirteenth century, after he had travelled to China in company with the Zen priest Dōgen and spent some years there studying the art of the Sung potters. It is said that when he returned to Japan he first used clay that he had brought back with him from China; next he worked in clay from Owari and later from other provinces as well. In the older Japanese writings on pottery a whole series of *cha-ire*, small caddies for powdered tea, are attributed to Tōshirō and to his two successors, Tōshirō II and Tōshirō III, and to Tōzaburō (died *c.* 1380) who followed them, and their distinctive characteristics are described. Distinguished tea masters (*chajin*) gave these pieces poetic names and sang their praises in numerous short verses. F. Brinkley opines that these poems, together with the names, could fill a whole book.[1] Nowadays Tōshirō's traditional role is regarded with scepticism. Otto Kümmel alluded in his handbook *Das Kunstgewerbe in Japan*[2] to the many contradictions in the sources, and in his later work *Handbuch der Kunstwissenschaft*[3] notes the paradox that while *cha-ire* are attributed to the first Tōshirō, tea-bowls (*chawan*) which are more necessary to the tea-drinker, are not, and he casts doubt on whether these *cha-ire* were intended for tea at all. We must leave it undecided whether Tōshirō is a 'product of later myth-making', a suspicion voiced by Kümmel in his note on him in Thieme and Becker's *Allgemeines Künstlerlexikon*, and leave the question open until more research has been done by Japanese specialists. Contradictions in a tradition are far from proving that there is no historical basis for it; but it is significant that the 'Father of Japanese Ceramics' is no longer mentioned in the latest surveys of Japanese ceramics by Tadanari Mitsuoka[4] and Yuzuru Okada.[5] Okada notes the establishment of a workshop in Seto in which work was produced in the Sung Style, but he does not mention the name of Tōshirō. Among the Chinese ceramics known in Japan at that time were the green celadons from Lung-ch'üan (in the province of Chekiang), and the dark tea-bowls from Chien-an and Chien-yang (in the province of Fukien), termed

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[1] F. Brinkley, *Keramic Art*, Vol. VIII, *Japan, its History, Arts and Literature*, London 1904, p. 272.

[2] 3rd ed., Berlin 1922.

[3] *Die Kunst Chinas, Japans und Koreas*, Wildpark-Potsdam n.d. (1929).

[4] *Ceramic Art of Japan*, Tourist Library Vol. 8, 1949 and later.

[5] *Pageant of Japanese Art*, Vol. IV, Tōkyō 1952

temmoku by the Japanese. Tea ware in the narrow sense seems not to have been produced in Japan at this time, although there are bowls, urns and vases of Chinese form. Yellow and green glazes are frequent, and black and brown were also used. The ornament, usually a floral motif, is stamped, or incised in sweeping freehand, before glazing (Figs. 10 and 11).

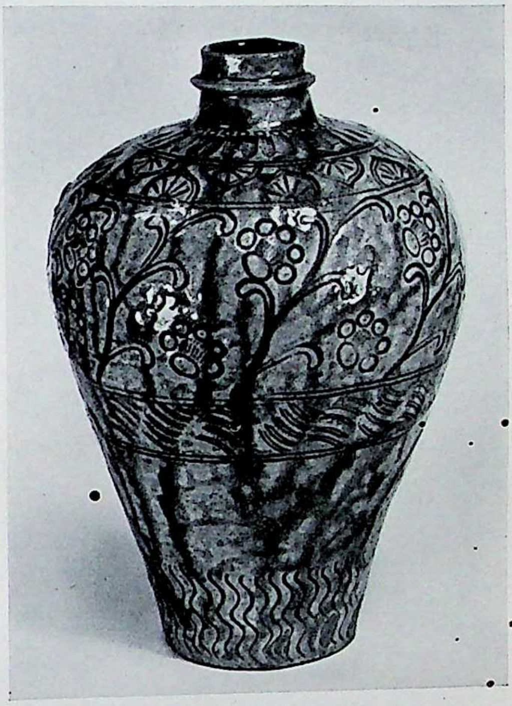

Fig. 10. Stoneware vase, with impressed pattern under the glaze. Ht. 25·6 cm. Seto, Kamakura period (1192–1333). Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

Ashikaga Period (1336–1573)

In the Ashikaga period Chinese ceramics were still the chosen ware for *chanoyu*.[1] Japanese scholars consider that it is only at the end of this Shōgunate that the old pottery town of Seto begins to produce its own characteristic tea ware. At this time, too, the influence of the *chajin*[2] or tea masters was increasing as they perfected the rules for the tea ceremony, and made themselves arbiters on all questions of taste and art.

Since from the late Ashikaga period onwards the tea ceremony figures so prominently in the social and artistic life of Japan we will now give a short description of its proceedings and the utensils used for it, adding some remarks about technique and fashioning.

Such a vast field as the Chadō or Sadō, the 'Tea Path', with all its schools and variants and its manifold equipment can only be dealt with here in the most general terms. A more detailed account of it can be found in such books as those of Ida Trotzig and Anna Berliner. The latter examines from her own experience the 'psychic content' of the tea ceremony. *The Tea Cult of Japan* by Yasunosuke Fukukita gives a good introduction to the subject. The spiritual foundation of the occasion is the main theme of the well-known *Book of Tea* by Okakura Kakuzō, while Kristian Jakobsen, *Japanische Teekeramik*, gives a survey of the part played by ceramics in the utensils of the tea ceremony.

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[1] Literally not 'tea ceremony' but 'hot tea-water'.

[2] Literally 'tea-man'.

We sketch here an objective account of the proceedings based on the above works.

The *chashitsu* (tea-house) has an overall size of four and a half mats.[1] These are laid together in a square, so that the half mat fits into the centre, and in this a space is reserved for the fireplace, on which the kettle stands ready before the guests[2] arrive. To one side of the tearoom is a small *mizuya* (water room) where the tea utensils are kept and cleaned. The *mizuya* has an entrance to the *chashitsu*, by which the host enters. In the corner to the right of the host's entrance is the entrance for the guests. It is small, and they cannot come in without stooping. In the opposite corner is the *tokonoma*, the picture niche, where a *kakemono* or a piece of calligraphy hangs displayed (cf. Kaempfer's remarks, p. 34). A flower vase hangs on a wall pillar near the *tokonoma*; it is generally made of bamboo or basket-work, and holds a fresh spray.

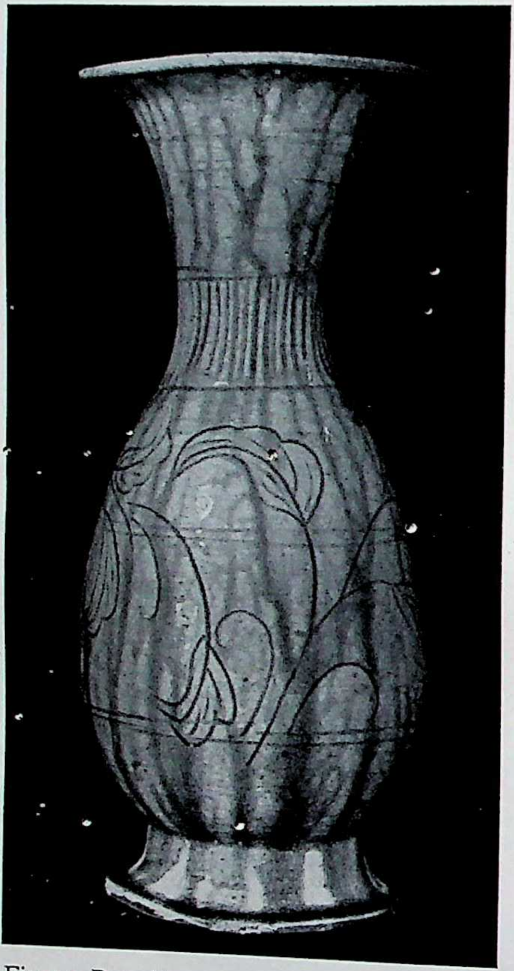

Fig. 11. Porcellanous vase with incised decoration under the glaze. Ht. 40·6 cm. Seto, Kamakura period (1192–1333). Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

The guests wait in a special waiting room in the garden until called in and greeted by the host. After welcoming them he goes into the *mizuya* to fetch the equipment needed to light the fire, and the guests look round the room and examine the painting or calligraphy in the *tokonoma*. Then the host appears with a basket containing *sumitori* (charcoal), the *habōki* (a dusting brush made of three feathers), a tripod kettle-stand, two iron rings to lift the kettle, and the *hibashi* (two iron rods serving as fire tongs). Kaempfer, writing in the eighteenth century, noticed that the latter are held like chopsticks. A vessel with ashes is likewise brought in, a ladle for the ashes and a *kōgō* (box of incense). Every movement of bringing in and laying down these objects follows strict rules. In winter the fire is lit in the *ro*, a square clay fire-place sunk into the ground; in summer it is lit in the *furo*, a basin of iron, bronze or clay filled with ashes and charcoal. While the charcoal fire is being lit some incense is burned. The guests ask to examine the incense box, after which they withdraw for a short while into the garden. When the water is boiling the guests are summoned by a bell or gong, to be served with a modest meal of *sake* (rice wine) and sweets.

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[1] The average size of the rush mats (*tatami*) which are spread on the floor is 90 by 180 cm. They are about 5 cm. thick.

[2] Five is the usual number of participants.

Next the host will bring in by degrees the necessary equipment for the tea ceremony proper, always according to the prescribed forms and order. First, the *tana*, a small table for the other objects, then the *cha-ire*, the little clay or lacquer container for the tea (which has to be ground beforehand in a hand-mill); a small spoon for the tea; the *chawan*, tea-bowls; the *chasen*, a whisk made of bamboo; and the *mizusashi*, a jug with cold water for replenishing.[1] When everything is set out the host wipes all the utensils, takes some powdered tea from the box with the spoon and shakes it into the bowl. He pours hot water onto it and stirs the infusion with the whisk. The powder dissolves evenly and the drink becomes of a consistency that has been likened to thin spinach purée. The host hands the bowl to the first guest. In token of gratitude the guest raises it high with both hands[2] and drinks from it, making a loud sucking noise while sipping, to betoken his appreciation to his host.[3] The first guest wipes the bowl with a cloth after his drink and hands it to the second guest. The bowl goes round the guests and the host drinks last. Then, empty and wiped clean, the bowl is handed round once more to be admired. The guests ask to examine the *cha-ire* more closely, and with this *chanoyu* comes to an end.

The ceremony admits many variations and extensions. For the one described here a thick tea, *koicha*, is used. There is a thinner one, *usucha*, and when this is used each guest has a bowlful. The ceremony with thick tea ranks more highly, however, and finer utensils are used for it.

The two most important *chaki* (tea utensils) are the *cha-ire*, (the tea-caddy) and *chawan* (the drinking bowl). Undamaged pieces, and especially those which received the notice of a famous *chajin* and which he considered worthy of naming, are designated *meibutsu* (famous objects). Japanese collectors still give immense sums of money for them, as their forebears were doing when the first Jesuits visited Japan.

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[1] Also to cool the boiling water, as this would make the Japanese tea too bitter unless cooled.

[2] This is the usual manner in which gifts are received in Japan.

[3] In a report of the travels of some Dutch emissaries to China which was issued in 1675 in German it is recommended to suck the tea noisily 'which sucking, as experience teaches, gives much greater pleasure than ordinary drinking'.

The *cha-ire* is a small round vessel, often with a slightly bulging body which sometimes approaches a barrel shape (Fig. 13), and with offset shoulders and a short neck. Many *cha-ire* have an oval or pear-shaped profile, and others copy the shape of a bottle-gourd.[1] Less frequently a tall wide neck spreads beyond the low bulging body. *Cha-ire* with a handle, mug- or jug-shaped, are exceptional. Often a small groove is drawn round the body where the width is greatest (Fig. 13).

The *cha-ire* is sealed with a flat turned lid of ivory with a small knob, and lined with gold leaf. The powdered tea is taken from the caddy with a *chashaku*, a spoon generally carved from bamboo, more rarely from ivory or choice wood, with a very narrow bowl almost as long as the handle. It is kept in a bamboo cylinder.

The potter makes sure that in shaping the *chawan*, the handleless bowl fits well in the hand. The most usual type has a curving side (Figs. 39 and 40) though cylindrical *chawan* are common enough (Figs. 34, 35 and 36).

The *mizusashi* (water vessel) serves as a container for cold water. It is frequently cylindrical in form, but it may have a square or rhomboid cross-section; in fact the choice of shape is particularly free for *mizusashi*. The cover is of clay or lacquered wood (Col. Plate III).

The *futaoki* is a small stand for the kettle lid, generally of bamboo or bronze or pottery. The bronze or pottery ones have the most varied forms: flowers, a crab, a shellfish, three figures holding hands in a circle, three hares, etc.

The *kōgō* (incense boxes) are of wood or lacquer in summer time, and clay in winter. They are either box-shaped or may be made in a variety of representational shapes. *Kōro* (incense burners) are equally varied.

Kashizara (cake plates) and *hachi* (bowls) are also used. The plate is more like a bowl than the usual European plate. It is generally square and flat with low vertical sides (Fig. 43).

The *shakutate* (spoon-stand) is sometimes clay, but more often bronze; it has bulging sides with a tall neck into which the iron rods used as fire tongs are put, and, more important, the long-handled ladle which sticks up far above its holder.

Large tea-caddies are called *chatsubo*. They do not belong to the apparatus of the tea ceremony, but stand in the picture-alcove as an ornament. They are urn-shaped, and often have four handles on the shoulder. The brocaded cover is laid over the shoulder of the urn with four broad flaps hanging down which can be held by a silk cord tied through the handles. Many *chatsubo* are kept in a net which makes it easy to carry them.

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[1] The bottle-gourd may itself be used as a vessel, or copied in pottery as a *sake* bottle.

The variety of shapes of the *hanaike* (flower vases) is too great to be reviewed. Their use is not confined to the tea-room.

Like the flower vases many other objects used in the *chanoyu* are used outside the tea-room: incense boxes and burners, cake dishes and plates, made either in pottery with treacly glaze or in porcelain. For everyday use there are large dishes, pots, *hachi* (bowls), *nakazara* (little eating bowls) and *tsubo* (provision vessels), the *tane-tsubo* (grain holders) being especially large. For *sake*, made from fermented rice, there are *tokuri* bottles and various other jugs and containers. *Sake* is kept warm in special bottles called *saketsugi*, and drunk out of tiny bowls called *sakazuki* which are generally made of lacquer, but sometimes of pottery. Their saucers are called *sakazukidai*.

For rice, clay and lacquer bowls are used.

For ordinary tea drinking[1] there are two kinds of vessel. On the *kiusu* a hollow handle projects at right angles to the pourer[2] (Fig. 48) while the *dobin* has a woven handle of bamboo or rattan opposite the spout.

Holders for glowing charcoal are either *hiire*, which are small fire basins for lighting pipes, or the big *hibachi*.

Cylindrical *shokudai* hold candles. The *mizuire* is part of the equipment of a writing table: it is a sprinkler which drops water onto the block of ink when the block is rubbed to make the ink ready for use. Small, and made of metal, it belongs to the contents of the writing case (Fig. 145); larger *mizuire*, of clay and frequently in representational forms, stand on the writing table (Fig. 29).

Porcelain does not occupy the same pre-eminence in Japan as it does in China. It was not produced on any scale until the seventeenth century, at least eight centuries later than its first manufacture in China.[3] Japanese potters have produced beautiful work in porcelain, even in export wares, but their special achievement is pottery with coloured treacly glazes, made primarily for the tea ceremony. The hardness of the paste varies considerably, at times resembling our stoneware, at others more like earthenware.

Study of a large collection of this pottery makes it clear that although the potter resorted to certain basic forms, for example tea-caddies and bowls, every piece is individually shaped. There is no attempt at uniformity or mass production with the help of patterns and moulds. Many pieces are turned on the wheel and consequently symmetrically round, but on some of them little irregularities have been purposely added by hand or with a modelling stick. Other pots, including some with approximately circular cross-section, are formed by hand: the Japanese potter sometimes discards the wheel and enjoys working in free hand, like a modeller. The preference of the tea masters for the primitive or the primitive-looking piece encouraged this style.

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[1] In this case an infusion of leaf tea.

[2] This form was copied in Meissen.

[3] In Samarra on the Tigris many sherds of Chinese export porcelain were found in the ruins of the palace of the ninth century A.D.

Generally the glaze is applied to these pots so that some of the body, most often the lower part of the outer wall, remains uncovered, showing the bare fabric. The treatment is not peculiar to Japanese pottery; both Persian and Chinese potters used it, for instance in 'proto-porcelain', in T'ang pottery, in *temmoku*, Tz'u-chou-yao and many others.[1] But the Japanese potters exploited more consciously and more skilfully the contrast between the dull texture of baked clay and the quiet shine of glaze. Sometimes the glaze is very thin and lets the colour of the fabric show through. Mixed colours were the most favoured, especially different shades of brown, but yellowish and grey- or reddish-whites were used as well. The colouring is enriched by the way in which many glazes change their tone in the kiln. Very often two layers of glaze were used. Chinese potters practised this method occasionally, but it seems to correspond to something more deeply rooted in Japanese taste. The upper glaze, of a different colour from the first glaze, runs over it from the top of the vessel in streaks, often forming large drops and globules at the foot, and never covering the first glaze completely. It may slide over so that only a thin film covers it, ending in a thick border at the bottom. Sometimes it collects over the first glaze into patches of different sizes. Irregularities on the sides of the pot can affect the flow of the glaze in unforeseen ways. Writers have praised this ware for its resemblance to works of nature, and it is often questionable how far some detail is the result of the potter's intention or of chance. Incalculable factors play their part, but workshop tradition and his own experience guide the potter to the correct choice of clay, the correct mixture of glazes and regulation of the fire to achieve the effect he desires.

Tea pottery is highly individual and varied in character, and was produced in a great number of comparatively small kilns spread about over the whole of the country; this makes connoisseurship very difficult. The old European report previously cited likens the Japanese connoisseurs to goldsmiths who can distinguish 'good from bad gems'. The methods used by Japanese pot-lovers to test fabrics and glazes is more akin to mineralogical research than an appraisal of styles. One of the diagnostics of different kilns used by Japanese connoisseurs is the *itokiri*, the string cut. The pot after being turned on the wheel is removed from it with a string (*ito*); distinct circular lines remain on the bottom of the pot (Fig. 12).

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[1] Cf. M. Feddersen, *Chinese Decorative Art*, Figs. 18, 25, 36, 39, 40, 41.

The Japanese word for pottery is *yaki* (from *yaku*, to burn). Thus *bizen-yaki* is ware from the province of Bizen, for example, and *kenzan-yaki* work of the potter Kenzan.

Momoyama and Tokugawa Periods (1573–1614; 1614–1867)

I. *Tea wares and allied work*

We have classified according to provinces the following survey of tea wares and of other products of the potter's art which are allied to it by technique and style. Owari is the most important province for tea wares. It lies on the southern side of the main island of Hondō and borders on the Bay of Ise. In this province, north-west of Nagoya, is the small and ancient town of Seto, the cradle of Japan's ceramic art. The use of the term Seto ware extends somewhat beyond the products of the town itself, and includes those made in Kujiri, a district in the neighbouring province of Mino, which stood in close relations with Seto. So great was the fame of Seto that the expression *Seto-mono* (thing from Seto) became a synonym for pottery itself.

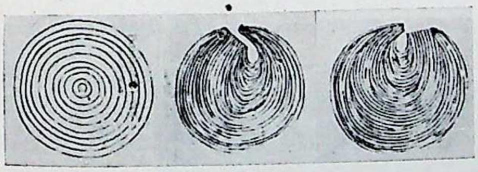

Fig. 12. Three forms of *itokiri* (string-cut): left, *marō-itokiri* (concentric circles); centre, *hon-itokiri* (swinging from right to left); right, *karamono-itokiri* (Chinese-Korean form swinging from left to right). After *Mampo-zensho*, 1718, Vol. VII.

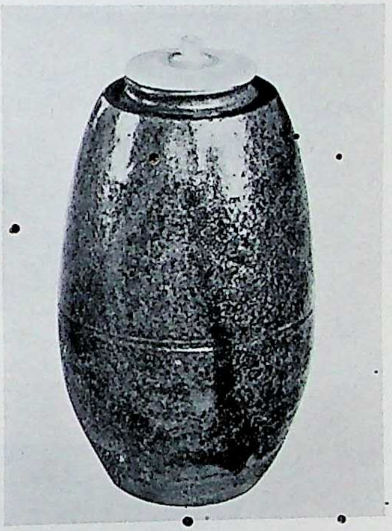

Fig. 13. *Cha-ire*, with brown glaze. Ht. 12·2 cm. Seto-ware. After *Mei-hinshū* (Collection of Famous Objects), sub-section *Tōjiki Hyakusen* (A Hundred Ceramic Pieces). Tōkyō 1917–24.

Both brown and very dark blackish-brown glazes are characteristic of Seto ware (Fig. 13). Another typical glaze is yellow (Fig. 14), and the pieces are called *ki-seto* (yellow Seto). Yellow or yellowish glazes were used as early as the Kamakura period.

The name of the tea master Shino Sōshin is associated with a roughly formed pottery with a thick grey or white glaze which has been aptly likened to icing sugar. Under the glaze are cursory sketches, mostly of plants, in cobalt blue or blackish brown (Figs. 15 and 16). Possible forerunners of the style can be found both in Tz'ŭ-chou in China and in Korea.

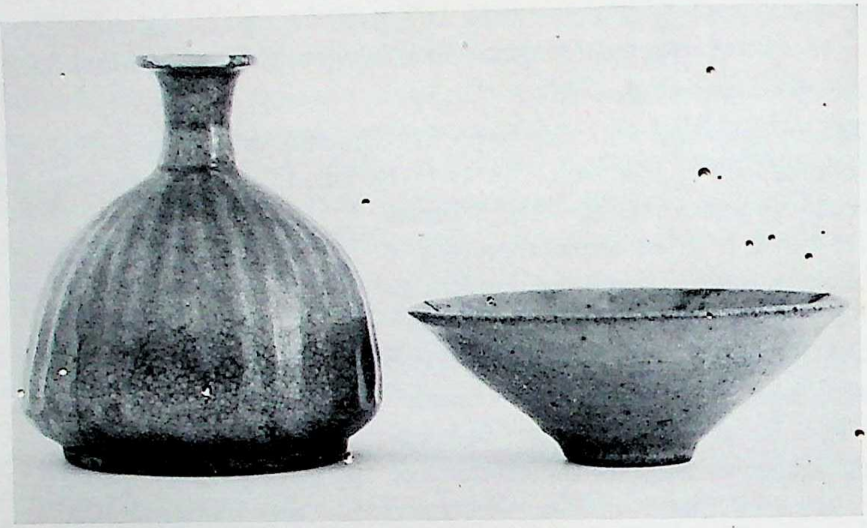

Fig. 14. Bottle and tea-bowl. *Ki-seto*. Height of bottle 13·5 cm. Ashikaga period (1336–1573). Courtesy of the Museum of Fine Arts, Boston.

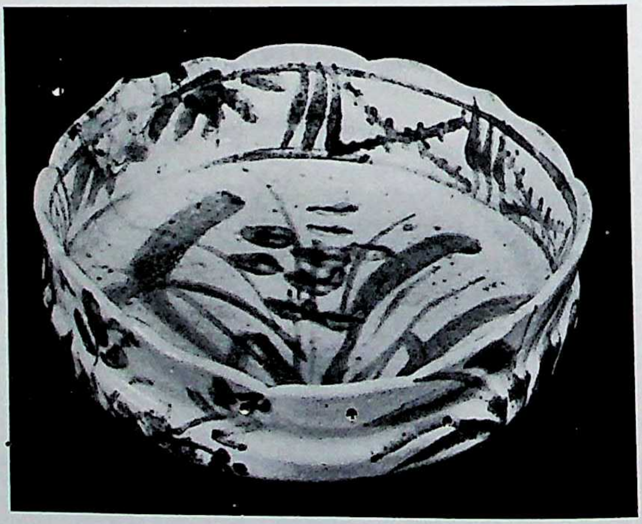

Fig. 15. Bowl, with iris motif decoration. Diam. 20·3 cm. *Shino-yaki*. Momoyama period (1573–1614). Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

In a special group of *shino-yaki* the white body is covered with a dark-brown slip in which the design is scratched so that the white shows through.

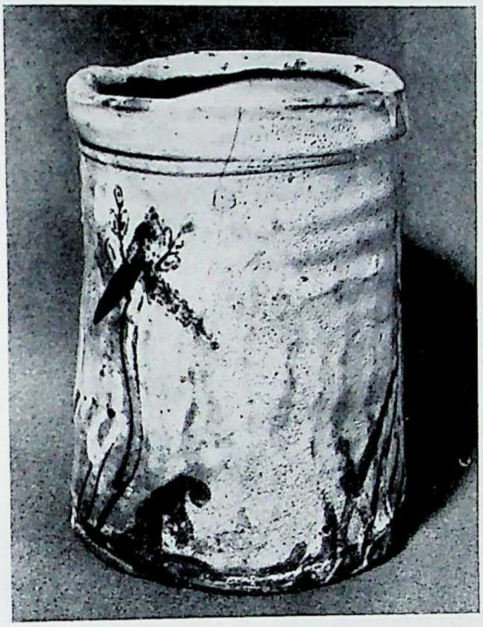

Fig. 16. Jar, painted. The motif is uncertain. Ht. 17·5 cm. *Shino-yaki*. Momoyama period (1573–1614). Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

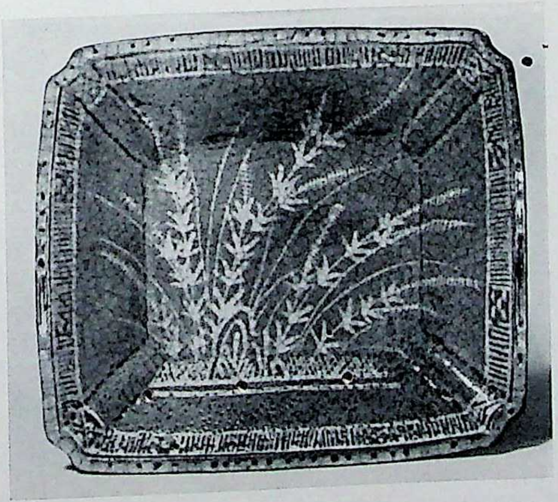

Fig. 17. Cake plate with sgraffito decoration. Bth. 6 cm. *Shino-yaki*. Momoyama period (1573–1614). Courtesy of the Seattle Art Museum, gift of Mrs. John C. Atwood.

The carved vessel is covered with a light glaze (Fig. 17). This 'sgraffito' experiment can also be matched by earlier examples in Tz'ŭ-chou and Korea.

Oribe-yaki, named after the tea master Furuta Oribe (late sixteenth century), often resembles *shino-yaki*. Many pieces are partly painted, partly covered with a bluish or greenish glaze. They may be decorated with the typical *oribe-yaki* stripes, or with the *bekkō* design (a hexagonal tortoiseshell pattern Fig. 18), or else with a very freely sketched ornament (Fig. 19). Like other classes of pottery the Oribe type lasted well into the Tokugawa period. The Austrian Museum für angewandte Kunst, for example, possesses a covered box of this kind with the stamp of a potter active in the nineteenth century (Fig. 20).

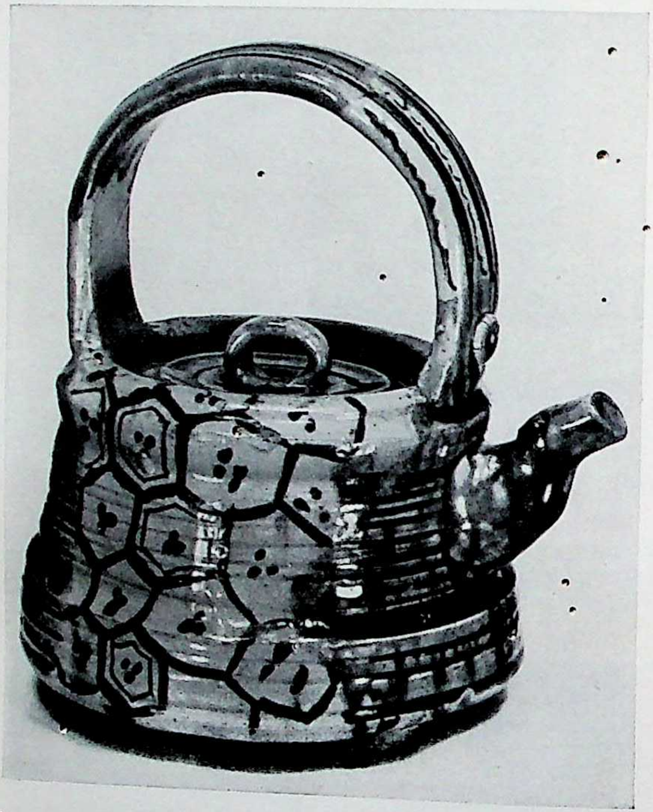

Fig. 18. Tea-pot with painted *bekkō* (tortoiseshell) pattern. Ht. 11·2 cm. *Oribe-yaki* from Narumi. Seventeenth century. Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

The forms of *oribe-yaki* include some strange-shaped tea-bowls[1] and *cha-ire* with a brown glaze, which differ from the earlier Seto pieces in having their severe wheel-turned profile removed by modelling. As Tadanari Mitsuoka noted, Japanese taste was here asserting itself against the styles deriving from China.

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[1] Mitsuoka, *Ceramic Art of Japan*, Tourist Library 8, p. 54.

The dictator Nobunaga (d. 1582) was a great patron of Seto pottery; Shimbei was one of his favorite potters. Fig. 21 shows an example of this master's work, a *chatsubo* in the Hamburg Museum für Kunst und Gewerbe.

About 1630 the Prince of Owari summoned the potters who were working in Akazu near Nagoya and installed them in his castle in Nagoya to work for him. Their products are called *ofuke-* or *oniwa-yaki*. Some belong to the old Seto tradition, others have adopted a great play of colours in their over-glazes. F. Brinkley describes it in these words: 'Its body-glaze is the vitreous, semi-translucid, craquelé glaze of Owari; over this run

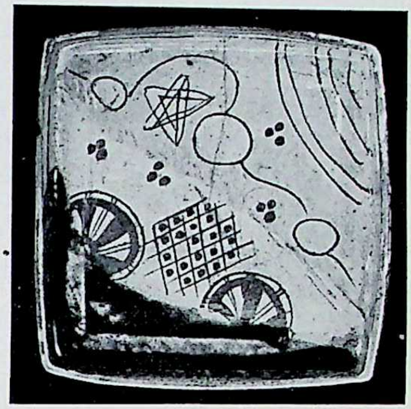

Fig. 19. Square Plate, painted with a wheel motif among others. Bth. 20 cm. *Oribe-yaki* from Mino. Seventeenth century. Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

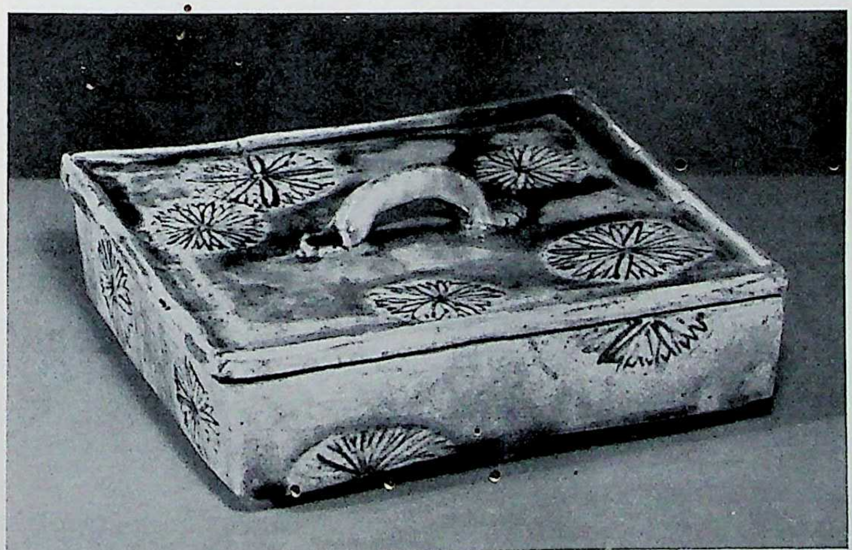

Fig. 20. Lidded box with three feet. Light body, with brown flower pattern and green glaze with blue-green patches. Lth. 19 cm. Seal 'Shuntai'. Nineteenth century. Parallels in *Sekai Tōji Zenshū*, Vol. III (1956). Österreichisches Museum für angewandte Kunst, Vienna.

broad bands of brown ochre, splashed with a glaze like avanturine lacquer, and between the bands are streaks of green and violet.'[1]

Information about the Chinese (or perhaps Korean) Chin Gempin is as contradictory and uncertain as it often is about other Seto potters. He came to Owari either in 1590 or in 1659. *Gempin-yaki* has cobalt blue under-glaze painting with rather unclear motifs (Fig. 22) and the glaze is generally greyish white.

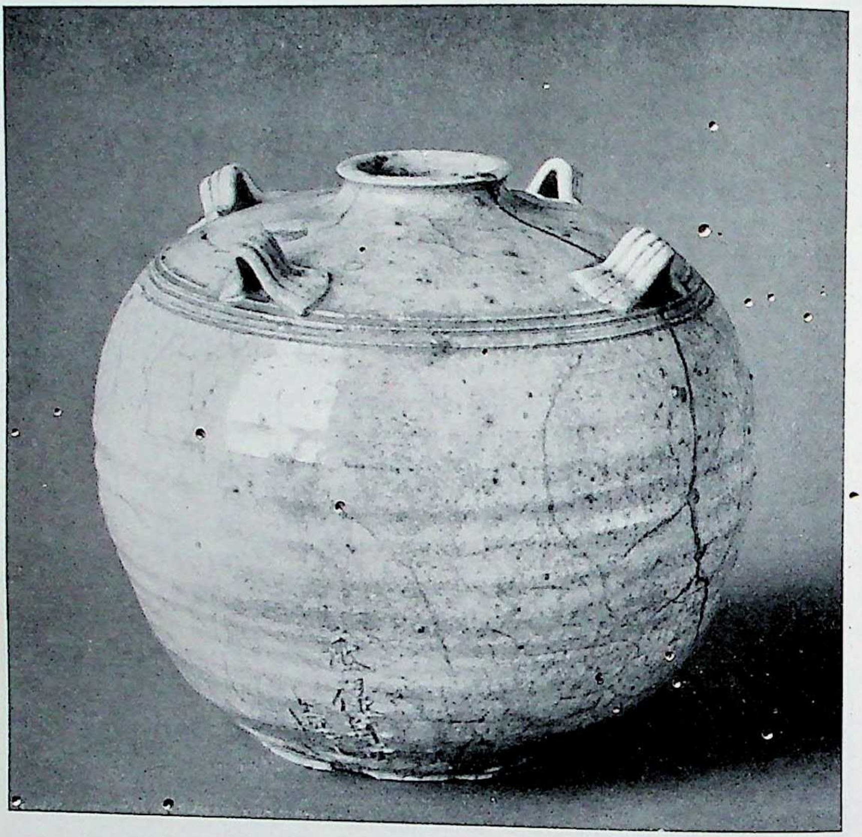

Fig. 21. *Chatsubo*, stoneware. Glaze of reddish light grey, crackled. Inscription 'Eiroku nen Shimbei kore wo tsukuru' = 'Shimbei made it in the Eiroku period' (1558–70). A crack mended with gold lacquer. Ht. 12·6 cm. Museum für Kunst und Gewerbe, Hamburg. Formerly Hayashi Collection, Paris.

North-west from Seto stands the castle of Inuyama, and near it a kiln was active from the middle of the eighteenth century. In the nineteenth century it was moved to the nearby town of Maruyama, and the potter Dōhei introduced overglaze enamelling there in 1835. Two types can be distinguished. One

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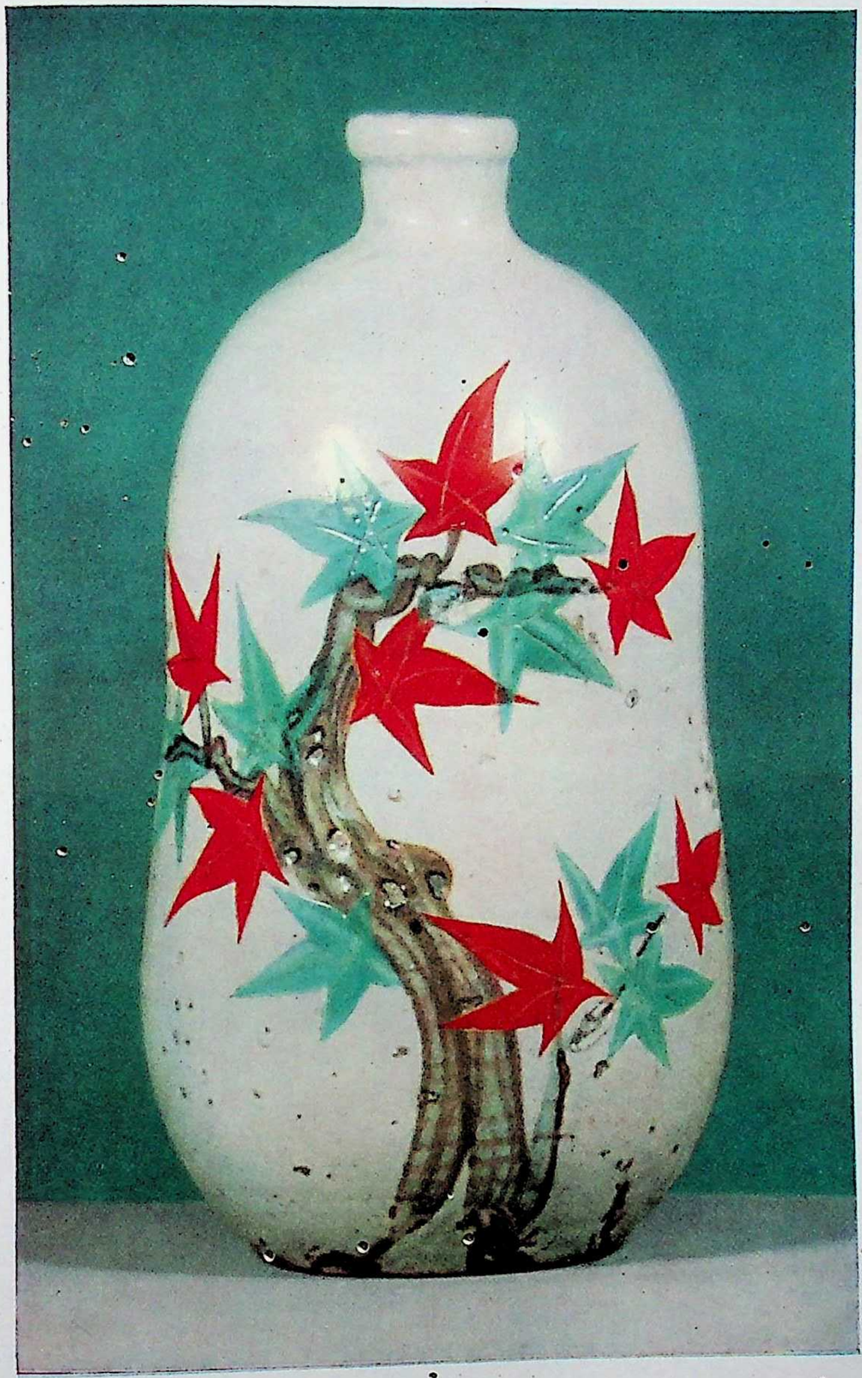
[1] *Keramic Art, Japan, its History, Arts and Literature*, Vol. VIII, p. 278.



I. Vase. *Inuyama-yaki.*
Österreichisches Museum für angewandte Kunst, Vienna

follows the school of Kōrin, to which may be ascribed a bottle[1] in the Austrian Museum für angewandte Kunst (Col. Plate I). The other type is reminiscent

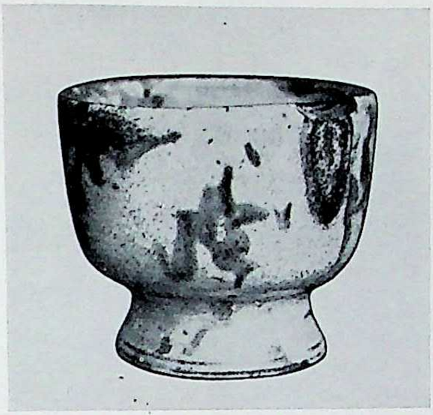


Fig. 22. *Chawan* with underglaze painting in cobalt blue. Ht. 7·6 cm. *Gempin-yaki*. Seventeenth century? After *Meihinshū* (Collection of Famous Objects), sub-section *Tōjiku Hyakusen* (A Hundred Ceramic Pieces). Tōkyō 1917–24.

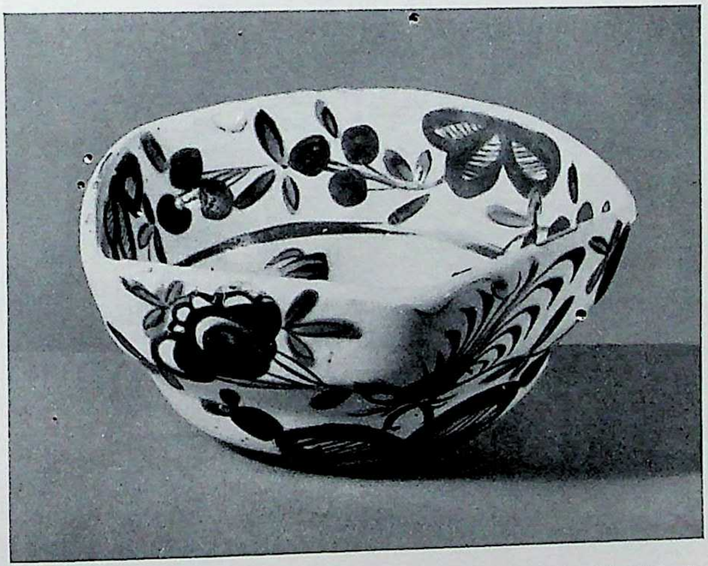


Fig. 23. Cake dish. Flowers and Leaves in red and green. Inside the character *kai* = first. Underneath the character *in* = seal. Ht. 7 cm. *Inuyama-yaki*, Nineteenth century. Franks, *Japanese Pottery*, Victoria and Albert Museum Art Handbook, 1900, pp. 36, 37. Courtesy of Victoria and Albert Museum.

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[1] There are exact parallels in the collection of Richard de la Mare (W. B. Honey, *The Ceramic Art of China and other Countries of the Far East*, London 1954, Pl. 178), and in the Museum für Kunst und Gewerbe in Hamburg (M. Feddersen, *Inuyama-yaki*, *Festschrift für Prof. Erich Meyer*, Hamburg). The Morse Collection in the Museum of Fine Arts in Boston has a similar piece (No. 2906).

of the seventeenth-century Chinese export porcelain often called after the port of Swatow (Fig. 23).

Hizen, in the north-west of the island of Kyūshū, is the province lying nearest to Korea. It is not surprising therefore that in Karatsu, the most important ceramic centre of the province, Korean influence should have made itself felt earlier than anywhere else. There is no proof, however, that glazed wares were produced here earlier than they were in Owari.

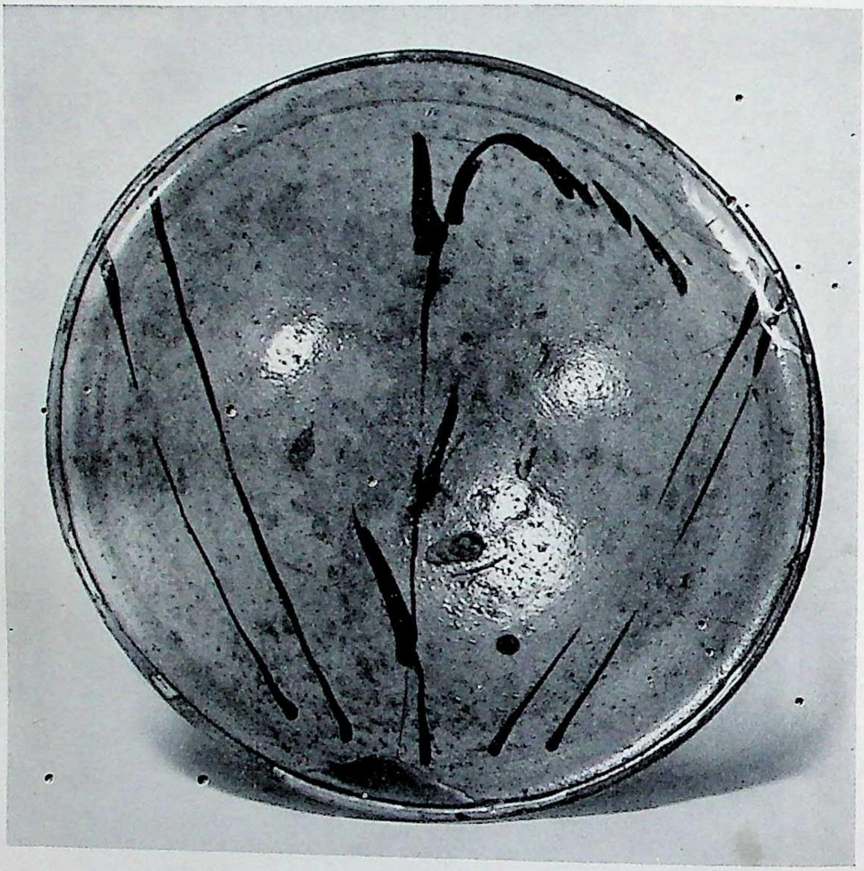

Fig. 24. Bowl. Stoneware. Painted under the glaze with grasses. Diam. 32 cm. *Karatsu-yaki*. *c.* 1600. Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

The so-called *oku-gōrai* (Old Korea), which is attributed to Korean workmen, was baked mouth downwards. Unglazed parts on the inside show where the spurs supported the pot in the kiln. This is an older and more primitive procedure than the usual upright position. The spur marks are often seen on older Korean pottery and on Chinese pottery of the Han Dynasty (206 B.C.–A.D. 220).

Karatsu ware received a great impetus after the end of Hideyoshi's campaign when Korean potters began their second wave of immigration. *E-karatsu* (painted *karatsu*) deserves special notice among the styles that arose at this time. Following Korean models this brown or grey stoneware is sketchily painted in brown or a blackish tone under the glaze (Fig. 24).

The Japanese name for Korea, Chōsen, gave its name to *chōsen-karatsu*. The body is dark, the glaze bluish white or brown. It is also called *hibakari* ('only fire') because it was produced with Korean materials by Korean potters and only the fire was Japanese.

Goroshichi-yaki bears the name of a potter who is said to have been active in the sixteenth century in Hizen province. It is a kind of stoneware of porcellanous appearance, painted in blue under a grey-white crackled glaze, and consists mostly of large tea-bowls (Fig. 25).

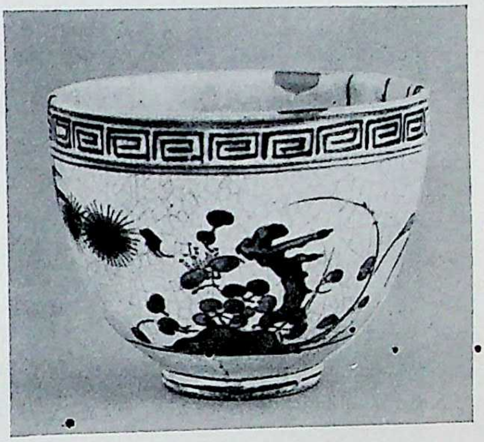

Fig. 25. Tea-bowl. Painted under the glaze in blue with plant motifs and a meander pattern frieze. Diam. 12·5 cm. *Goroshichi-yaki*. Early seventeenth century. Courtesy of the Museum of Fine Arts, Boston.

Korean potters were settling in Satsuma[1] province in the south-west of Kyūshū at the same time as they were in Hizen, and in neighbouring provinces. They were active in Jōsa,[2] Tateno, Naeshirogawa and Ryūmonji.[3] These potters' colonies have an extremely complicated history; and we can do no more here than identify the two main groups of *satsuma-yaki*. The older, glazed in various ways, is unpainted, the later is painted over the glaze.

The glazes of the earlier group include brown and black (*kuro*), a flecked one called tortoiseshell, (*bekkō*) which is reminiscent of T'ang splashed ware, and 'dragon skin' (*dakatsu*). Another type is an imitation of Siamese *Sawankhalok* (Japanese: *Sunkoroku*) ware, with brown underglaze painting.

A decisive factor in the further development of Satsuma ware was the production of an ivory-coloured glaze over a hard white body. It provided the perfect base for painting in enamels, called in Japanese *nishikide* (brocade style). It is hard to believe, as Brinkley said, that none of this work was done in

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[1] As well as the pure Japanese 'Satsuma' one also finds the Sino-Japanese term Sasshū.

[2] Also read Chōsa.

[3] Also read Tatsumonji.

Satsuma before the end of the eighteenth century, although this is the accepted view. Satsuma is but a short distance from Arita, where enamel painting was flourishing in the seventeenth century (c.f. p. 79). Perhaps not until the end of the eighteenth century was gold added to the enamel colours; this style is called *kinrande* (gold brocade style). The best work in *nishikide* and *kinrande* makes sparse use of the colours in fine drawing, showing the ivory background to best advantage. Plants and flowers are the most usual motifs (Fig. 26).

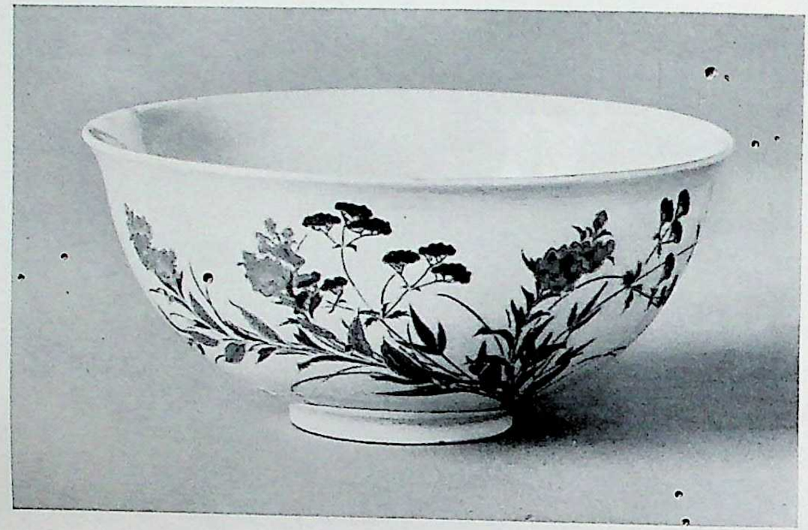

Fig. 26. Bowl. Paste similar to stoneware. Enamelled over the glaze in iron red, brown and gold with autumn plants. Ht. 5·6 cm. *Satsuma-yaki*. End of nineteenth century. Museum für Kunst und Gewerbe, Hamburg.

Since the opening of Japan to foreign trade in 1854 *satsuma-yaki* has been produced in ever-increasing quantities for export. The old restraint in applying decoration gave way to garish colours with unbridled use of gold. Enormous vases were covered all over with pictures which rarely had any merit of draughtsmanship. These late Satsuma vases, falsely designated 'old Satsuma' in trade, are among the most unfortunate products of latter-day Japanese export art. The greater part of this ware is in fact made in Kyōto, Ōsaka and Kōbe, and not in Satsuma.

At the western tip of the main island of Hondō, on the Korean straits, lies the province of Nagato (Sino-Japanese: Chōshū). No potteries are vouched for before the beginning of the sixteenth century, and no great artistic activity appears here until the local lord brought over a Korean named Rikei[1] at the end of the century. When he had found suitable clay he worked in the town of

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[1] Also known under his Japanese name: Kōrai Saemon.

Hagi, producing mainly tea-ceremony ware; his most important work was in reproduction of Korean *ido* tea-bowls. These pieces by Rikei and his followers have a grey crackled glaze, clouded with salmon colour. Like their Korean prototypes they have incisions called *warikōdai* in the ring base. Sketchily painted *e-hagi* ware was modelled on Korean *e-gōrai* (Fig. 27), and was sometimes decorated in the Korean manner called in Japanese *hakeme*, by applying a slip with a brush.

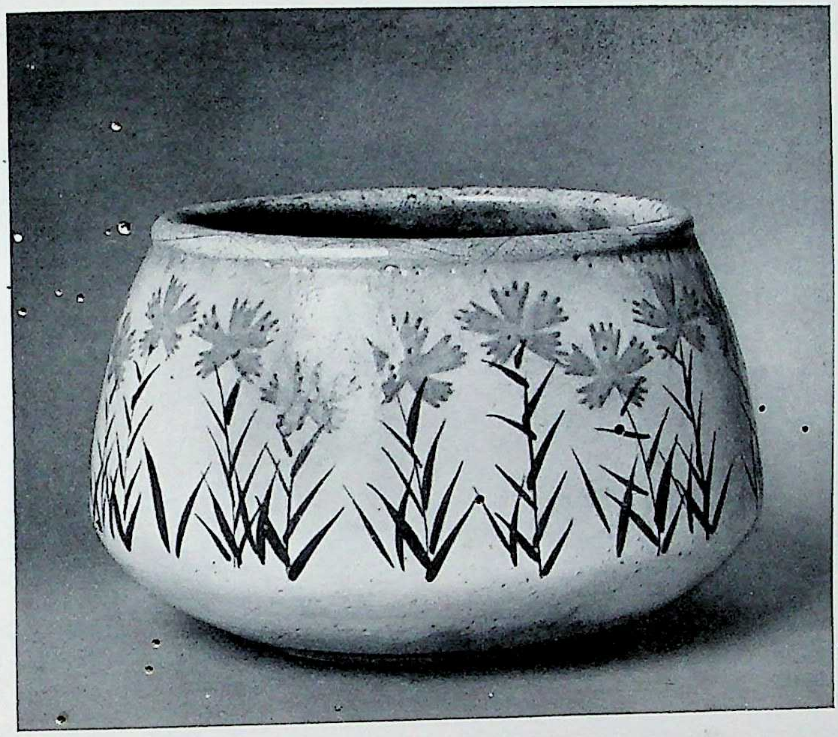

Fig. 27. *Hibachi* (fire-bowl). Pale-yellow paste. Carnations in sealing-wax red with dark brown stems, on white slip under transparent glaze. Ht. 13·7 cm. *E-hagi-yaki*. Museum für Kunst und Gewerbe, Hamburg, formerly Hayashi Collection, Paris. For method of baking cf. J. Brinckmann, *Report for the year 1895*.

A pottery similar to *hagi-yaki* was produced in Rakuzan, in the province of Izumo, which lies to the east of Nagato. According to tradition it began by using clay from Nagato.

Old kilns were in production in Uji in the province of Yamashiro, a district well known for tea cultivation; its artistic impetus is ascribed to the influence of the *chajin* Kobori Enshū (1579–1647). Uji ware is related to those of Hagi and Karatsu. White, grey-white and a yellowish white glaze were used. The mark is *asahi* (morning light), after the neighbouring mountain Asahiyama.

Buzen province lies in the north of the island of Kyūshū. In 1602 the Korean Sonkai established himself in the village of Agano, and changed his name to Agano Kizō. Starting in Korean style he changed to one more Japanese under the influence of Enshū. A sea-green glaze with white flecks is typical of Agano ware. Agano Kizō went later to Yatsushiro in the neighbouring province of Higo, but his kiln in Agano was continued by his successors. In Yatsushiro, as elsewhere, Korean *hakeme* was copied (see p. 61), but an interesting departure was the adoption of the Korean technique of carving out a design in the body, inlaying it with white or grey clay and covering it with a transparent glaze. The Korean cloud-and-crane pattern, called in Japan *unkakude*, was copied in this way, and a geometric design called *mishima*.[1] This method of decoration is used in Europe on the Henri II faiences (sixteenth century).

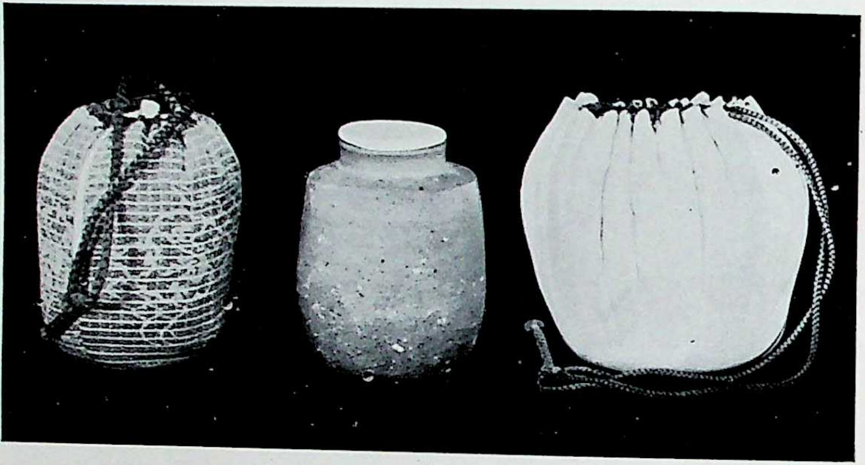

Fig. 28. *Cha-ire*. Red, thinly glazed paste. Ht. 7·5 cm. *Bizen-yaki*. Sixteenth century? With two silk bags. Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

Bizen is a province with a long ceramic tradition. It lies on the north coast of the inland sea, on the main island of Hondō. In the fifteenth century or even earlier a red stoneware of unusual hardness was baked in the district of Imbe. It was unglazed, or covered only with a natural glaze. Its more consciously artistic development is ascribed to the encouragement given to the kiln by Hideyoshi who visited Imbe in 1583. As a consequence of this visit the pro-

[1] One explanation of this term is that some of the patterns are similar to the characters of the calendar printed in Mishima. Another, quoted by W. B. Honey, *Korean Pottery*, London 1947, p. 14, derives it from the name of certain islands lying between Korea and Japan.

duction of tea ware increased. The body was improved and the chance glaze of the old ware replaced by a regular thin bronze-coloured glaze. This type is called *aka* (red) *bizen* (Fig. 28). It may be, as has been suggested, that the Imbe potters were trying to imitate the Chinese red stoneware of I-hsing. This attempt was favoured by the clay of Imbe which is as well adapted to plastic working as that of I-hsing. Utensils and vessels in the shape of figures are as frequent here as at I-hsing, and purely decorative figures called *okimono*, which together make *bizen-yaki* one of the most interesting wares of Japanese ceramics (Fig. 29).

According to Okada Yuzuru[1] the majority of Bizen figures were fired in Shizutani, in a kiln founded to produce tiles for a Confucian temple erected in 1670.[2]

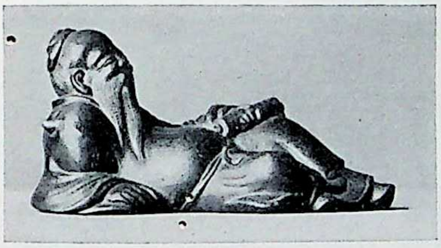

Fig. 29. Small water holder for ink in the form of a reclining old man with a scroll (Li T'ai-po?). Lth. 8 cm. *Bizen-yaki*. Tokugawa period. Museum für Kunst und Gewerbe, Hamburg.

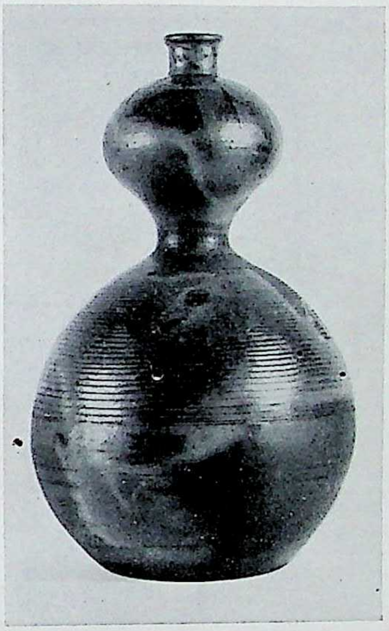

Fig. 30. Vase in shape of Bottle-gourd. Hard stoneware. Glaze partly silver grey, bluish and dull green. Ht. 18 cm. *Bizen-yaki*. Tokugawa period. Courtesy of the Freer Gallery of Art, Smithsonian Institute, Washington.

Blue or slate-coloured glazed *ao* (blue) *bizen* is rarer than red *bizen* (Fig. 30). Many figures and vessels in the shape of figures were made of it, and of *shiro bizen* (white), which had a white glaze over a light coloured body and was first made in the nineteenth century.

Ōmi province bordering the Biwa Lake had several kilns working from a very early date. A rough sandy stoneware was produced in Shigaraki from the thirteenth or fourteenth century onwards. Encouraged by the interest of famous *chajin*, such as Jōō at the beginning and Rikyū at the end of the sixteenth century and of Enshū in the seventeenth, *shigaraki-yaki* improved in quality. Various kinds of *shigaraki-yaki* are named after these patrons, but from the surviving pieces it is very difficult to identify the types, and equally difficult to date them. The group mostly associated with the name of Jōō has a grey body which turns red in exposed places and is covered with a brown or red-brown glaze. Over this a grey-green upper glaze runs irregularly. Flecks of white quartz scattered through the clay are characteristic of *shigaraki-yaki* (Fig. 31).

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[1] *Pageant of Japanese Art*, Vol. IV, p. 27.

[2] It was noted in the Historical Survey that Confucianism was greatly encouraged by the Tokugawa.

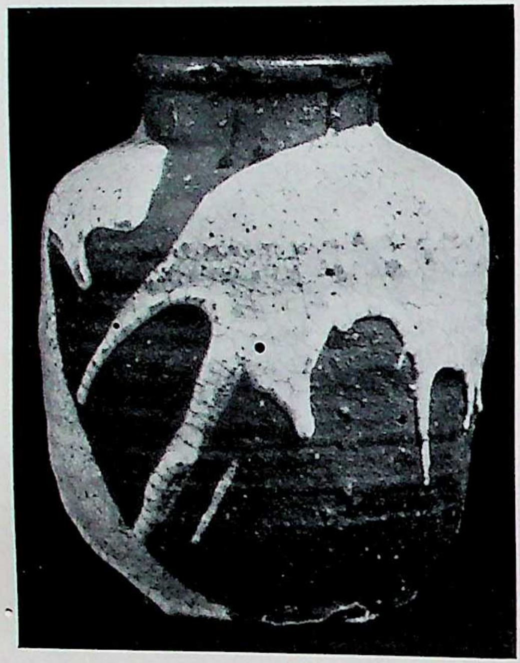
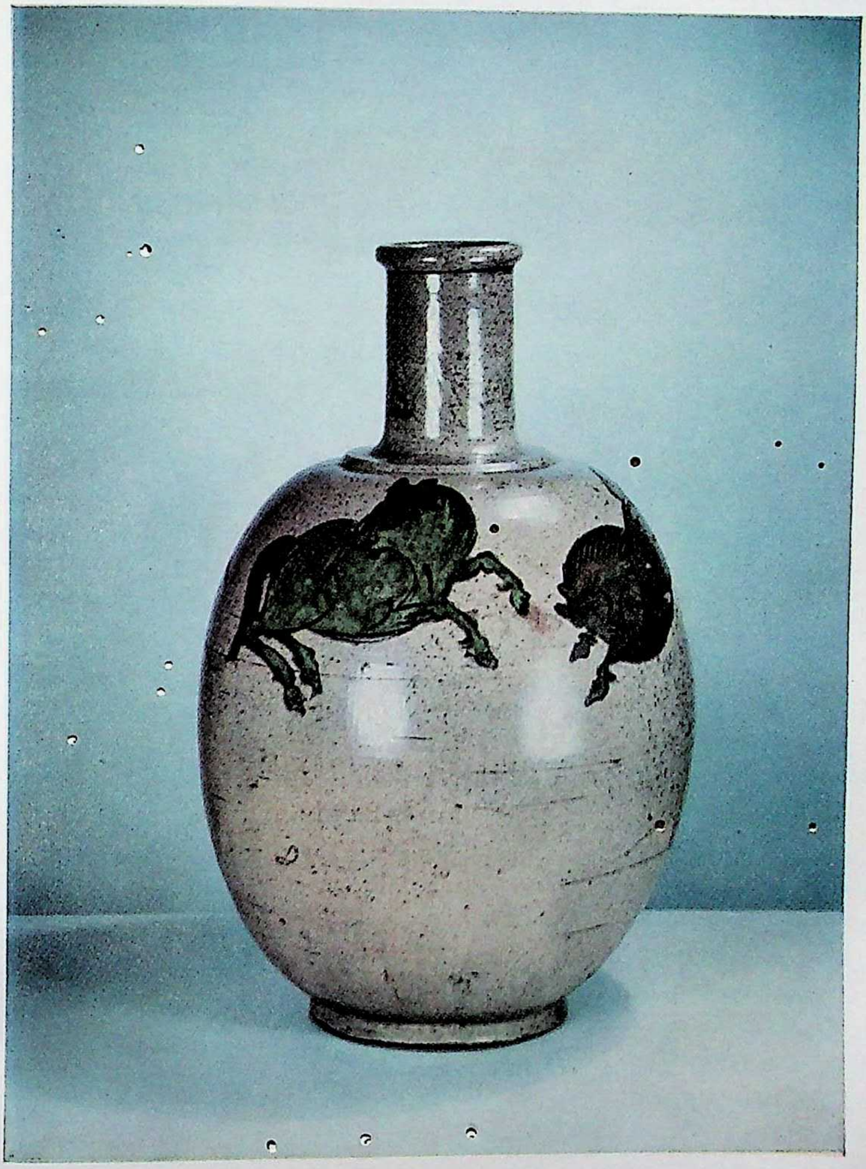


Fig. 31. *Tsubo* (provision jar). Paste dark brownish grey. Granular dark-brown glaze, crackled cream-coloured over-glaze. Ht. 20 cm. *Shino-* or *shigaraki-yaki*? Sixteenth–seventeenth century. Staatliches Museum für Völkerkunde, Munich (Ethnographical Museum).

Another ceramic centre in Ōmi province is at Zeze. Kilns started by Prince Ishikawa Tadafusa in the 1650's produced mainly tea vessels. It is probably the influence of Enshū in Zeze that made these *chaki* in many respects similar to those of Takatori in the far-off province of Chikuzen (see p. 65). The tea ware of Zeze, glazed in brown tones, is distinguished by its elegant forms. *Cha-ire* are often shaped like bottle-gourds.

It is known that potteries were active very early in Marubashira, in Iga, the province adjoining Ōmi, but no information other than that they existed is reliable. In the early Tokugawa period potters were summoned from Kyōto to instil new life into the work, aided by the advice of Enshū. They used clay very similar to that of the nearby kiln of Shigaraki, and the wares are not easily distinguishable.

Freely modelled flower vases of a very heavy form with handles or 'ears' are of Tōdō-Iga ware, named after a prince of the early Tokugawa period called Tōdō Takatora.



II. Tokuri. *Sōma-yaki.*
Museum für Kunst und Gewerbe, Hamburg

The Takatori kilns, in the province of Chikuzen on the island of Kyūshū, first came to life like many others under the influence of Korean immigrants at the end of the sixteenth century, but they soon assumed a completely Japanese style. Two Korean potters were brought here from the Korean Expedition and produced chiefly tea ware with brown, yellow or black flecked glazes. After the death of one of them the kiln turned to Enshū for advice, and sent for a potter from Hizen who had also worked in Seto for a few years. Wares produced under Enshū's tutelage are called *enshū-takatori* to distinguish them from the older *ko-takatori*. They have an exceptionally elegant form. According to Brinkley the body is grey between 1600 and 1660, and about 1660 a white body was introduced. In the eighteenth century the paste is reddish or purple throughout, though a white body is not unknown. These changes are explained by the fact that the Takatori potters changed the site of their kilns several times. The double glazing of *takatori-yaki*, glistening in every possible tone of brown and yellow, especially a beautiful golden brown, has been felicitously compared to autumn leaves. *Takatori-yaki* includes Buddhist and mythological images, and vessels in naturalistic shapes.

In Shidoro, in the province of Tōtōmi (on the south coast of Hondō, on the Tōkaidō) a red, brown-glazed stone-ware was produced until the end of the sixteenth century. Then Seto potters arrived, and the Seto-style ceramics with double glazing were produced for the tea ceremony. A greater elegance of shape is attributed to the influence of Enshū.

Seto influence is again apparent in the ware produced since the sixteenth century in Tamba province, west of Yamashiro. A reddish-brown body is glazed in brown and blackish, or dark-blue tones. In general the colours of *tamba-yaki* are more glowing than Seto glazes.

Yuzuru Okada mentions large undecorated vessels in *tamba-yaki* with a seal *Sanshō* (pepper) or *Asakura-sanshō* (pepper from Asakura).[1] He adds that jars with this seal were the first to be used in the pepper trade, and are not earlier than the Tokugawa period. In Asakura in Tajima province and later in Tamba province as well, pepper was among the most important products.

Sōma-yaki is easily recognizable by the arms of the princely family of Sōma. It is usually either painted in enamels or white slip. It comes from kilns founded in the middle of the seventeenth century in Nakamura (Iwaki province), and is a rough grey stoneware with a thin transparent glaze with brown flecks. Some pieces are unglazed. The Sōma emblem, a prancing hobbled horse,[2] is always used in the decoration. The earlier emblem of the Sōma, nine circles, is used sometimes as well as the horse. *Sōma-yaki* has sometimes a thick treacly glaze.

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[1] *Pageant of Japanese Art*, Vol. IV, p. 28. Also an illustration of a pepper jar under Fig. 42.

[2] Col. Plate II.

In a later type of *sōma-yaki*, mostly vases in the shape of bottle gourds, the glaze is broken up into small drops. The horse emblem is still used.

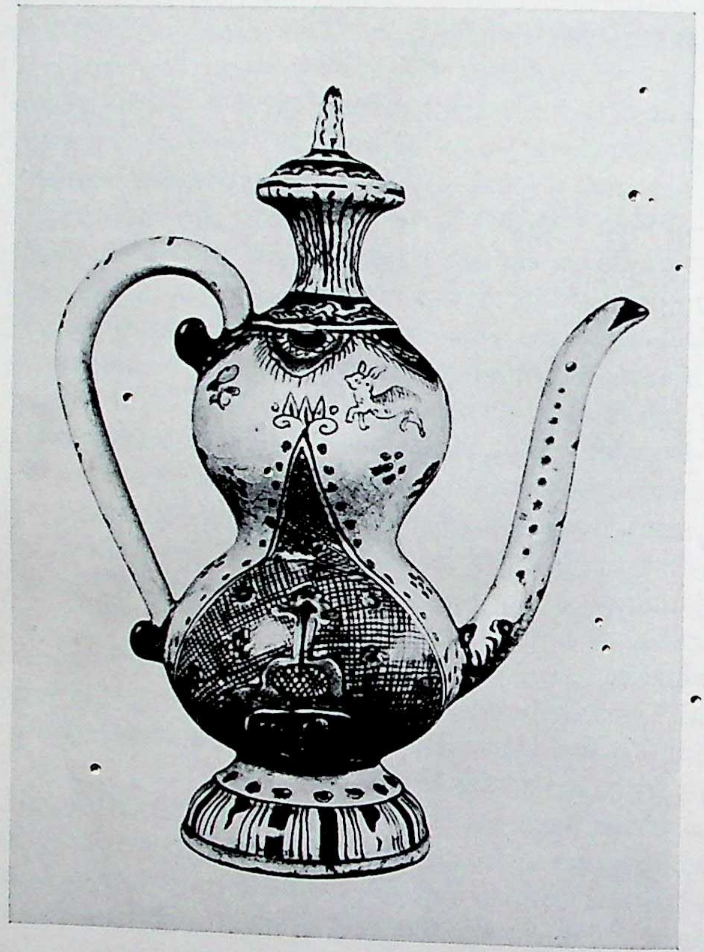

Fig. 32. Ewer of Chinese shape, painted in red and green. Ht. 18·8 cm. *Banko-yaki*. Eighteenth century. After *Meihinshū* (Collection of Famous Objects), sub-section *Tōjiki Hyakusen* (A Hundred Ceramic Pieces).

An amateur potter called Numanami Rōzan[1] worked in Kuwana, Ise province (Hondō, on the Bay of Owari), in the second quarter of the eighteenth century. He founded a kiln from which issued imitations of *raku-yaki* (see below, p. 67) and of the work of Ninsei and Kenzan (see below, p. 70–1). Numanami Rōzan also copied Korean and Chinese styles, and imitated late

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[1] Or Gozaemon.

Ming export porcelains decorated in red and green (Fig. 32). The products of his kiln are called *banko-yaki*, after the seal 'Banko' which he used.[1]

Banko-yaki was started up again about 1830 by the potter Mori Yusetsu. He obtained the seal of the older master from Rōzan's grandson and used it on his own pieces. Neither his work nor that of his successors, produced in other places in Ise besides Kuwana, has much resemblance to the first *banko*. These are utility wares, mostly tea-pots, but they are varied and not without technical interest, and do not deserve the contempt sometimes accorded them.

Many of the pieces have a thick, grey-brown body painted in enamels. Particularly characteristic are tea-pots of which the paste has been kneaded from different coloured clays to make a spiral or marbled effect, especially combining a ferruginous dark clay with a white porcelain earth. This large group also contains pieces with writing inlaid in translucent white clay. Generally the variegated *banko-yaki* is unglazed, although occasionally a transparent glaze has been used.

The modelling of the pots is frequently done round wooden moulds, onto which the thinly rolled clay sheets are pressed. These interior moulds are made of several, sometimes as many as twelve oblong pieces of wood surrounding a central block. When the pot has been built up the centre piece is pulled out first, and then the others one after the other. Sometimes a design is engraved on the outside of the wooden moulds: then a fine relief results on the inside of the pot. These are but a few of the many technical resources of late *banko-yaki*.

Pots made by kneading together different coloured clays are known from the T'ang period in China and in Korean wares. Wedgwood stoneware uses a recognizably similar device.

In the first half of the sixteenth century the Korean (or Chinese?) potter Ameya settled in Kyōto, and his son Tanaka Chōjirō (1515–92) had a great influence on the ceramic art of the capital. He found favour with the Shōguns Nobunaga and Hideyoshi and with the *chajin* Rikyū. He was the first maker of *raku-yaki*, a tea ware distinguished by special shapes and glazes, particularly in its tea-bowls. To Chōjirō is traditionally ascribed a powerfully modelled study for a ridge-tile figure which is still in the possession of the master's descendants (Fig. 33). The figure was designed for the Jūraku Palace of Hideyoshi, built in Kyōto in 1586.

Raku-yaki is so called because Hideyoshi presented to Jōkei, the son of Chōjirō, a seal with the character 'Raku' (Joy). Fourteen generations of the Tanaka family have worked under the professional name of *Raku*, until the present century, each using his own seal.

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[1] This is according to Morse, Tadanari Mitsuoka. Ceramic Art of Japan, Tourist Library 8, and Yuzuru Okada. Pageant of Japanese Art Vol. IV. Tokyo 1952. According to others it was Chōjirō who received the seal.

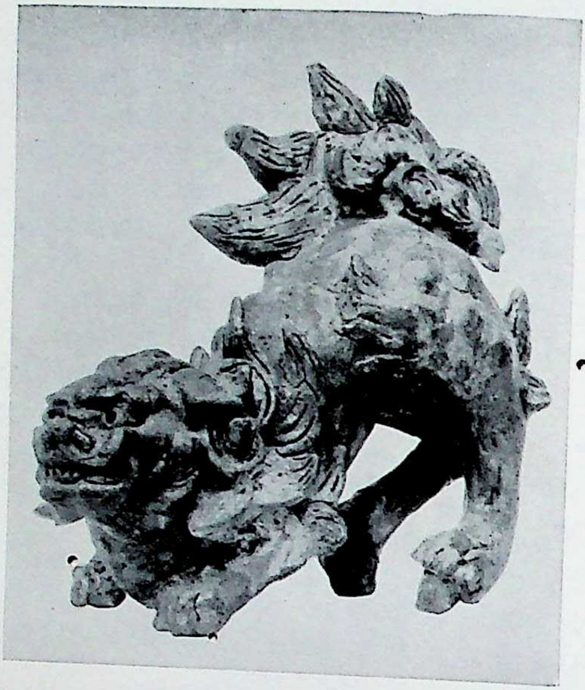


Fig. 33. *Shishi* (lion). Model for a ridge-tile figure. Baked clay. Ascribed to Chōjirō. Momoyama period (1573–1614). In the possession of the Raku family. After *Meihinshū* (Collection of Famous Objects), sub-section *Tōjiki Hyakusen* (A Hundred Ceramic Pieces).

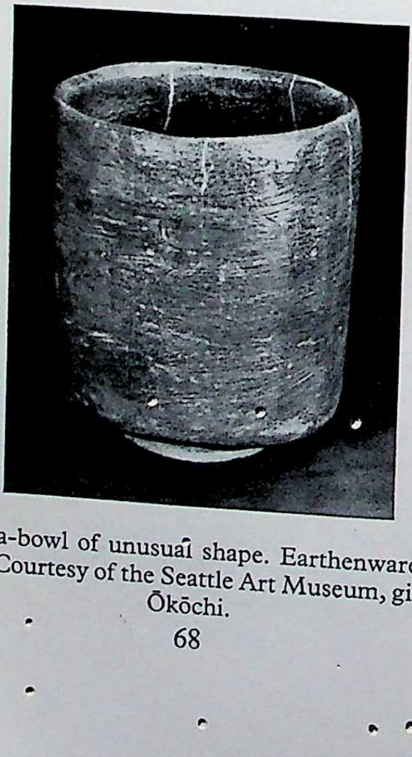


Fig. 34. Red *raku* tea-bowl of unusual shape. Earthenware. Ht. 10·3 cm. By Dōnyū (1599–1656). Courtesy of the Seattle Art Museum, gift of Dr. Masatoshi Ōkōchi.

Jōkei's successor Dōnyū, also called Nonkō (1599–1656), is the most famous *raku* master (Figs. 34 and 36).

Raku-yaki, decorated with thick treacly glazes, comprises tea-bowls, tea-caddies and incense boxes. The kiln made simple utility wares besides. Two main types are distinguished. *Kuro* (black) *raku*, baked hard at what has been estimated at 1100 degrees, has a ferruginous black or dark red-brown lead glaze. *Aka* (red) *raku* is of low-fired salmon-pink clay with transparent lead glaze. The black and red glazes are generally mixed with other colours. Various shades of green glaze were used too, and inlaid or applied decoration in white is frequent (Fig. 35). A distinctive feature of all but the earliest *raku* glazes is its wax-like appearance. The tea-bowls, which generally have rather thick walls, project widely from a small ring foot in an irregular but basically cylindrical form (Figs. 35 and 36), and they are nearly always hand-made. They have always been in great demand with *chanoyu* devotees because they hold the heat of the tea well.

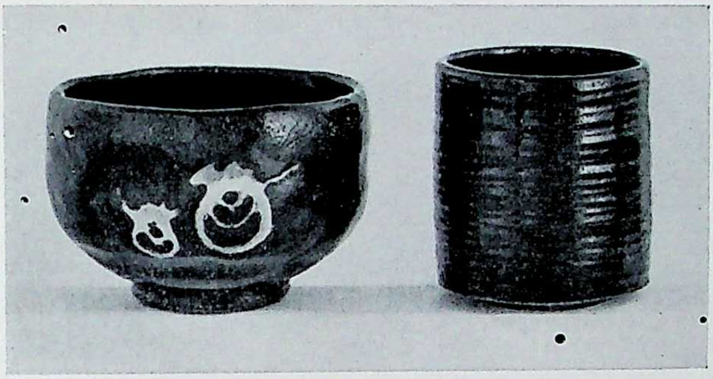


Fig. 35. Tea-bowl and cylindrical jar. Both glazed black. On the bowl two 'jewels' in white. Signed 'Raku'. Ht. of jar 7·5 cm. *Raku-yaki*. Seventeenth century. Courtesy of the Museum of Fine Arts, Boston.

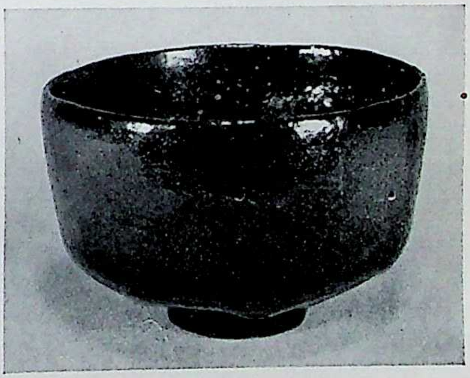


Fig. 36. Tea-bowl. Glazed black. Ht. 8·4 cm. *Raku-yaki*. By Dōnyū (1599–1656). Courtesy of the Seattle Art Museum.

Raku potting makes small demands on technique and was therefore the perfect field of activity for amateurs. Artists who were famous in other spheres tried their hand at *raku* and produced pieces which rank among the best; for example the painter and lacquerer Honami Kōetsu (1558–1637) and his grandson Honami Kōho, whose pseudonym was Kūchūsai (1603–84).

Kyōto *raku* has been imitated since the second half of the seventeenth century in many other places, including Ohi, in Kaga province. *Ohi-yaki* is easily recognizable by its amber-coloured glaze.

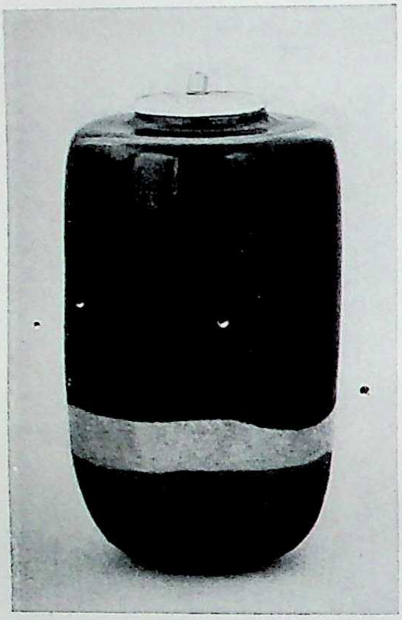


Fig. 37. *Cha-ire.* Dark glaze, with light band low down. Signed 'Ninsei'. Ht. 9 cm. Courtesy of the Museum of Fine Arts, Boston.

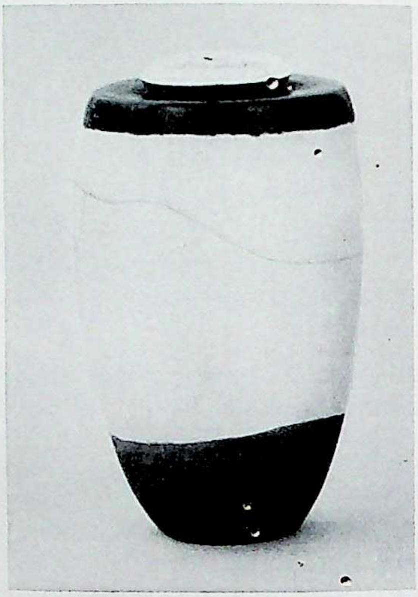
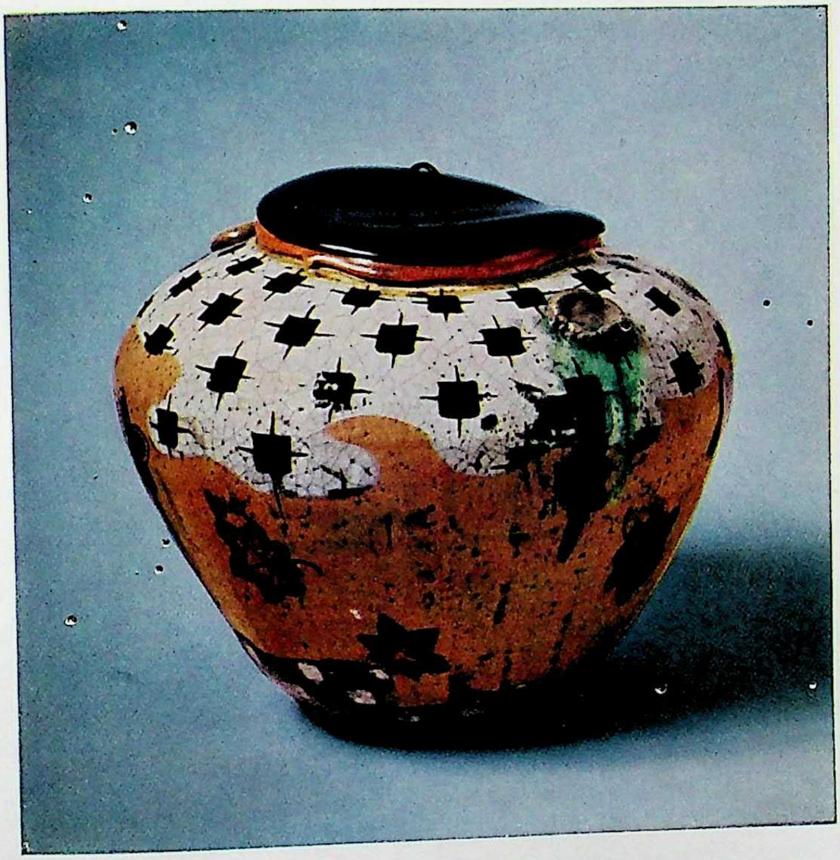


Fig. 38. *Cha-ire.* Greyish brown paste, black and white glaze. Signed 'Ninsei'. Ht. 8·9 cm. Courtesy of the Museum of Fine Arts, Boston.

The work of Nonomura Ninsei[1] was important for the ceramic industry in Kyōto. He was a potter and painter of the seventeenth century (the exact dates are not known). He worked first in Tamba as a potter, was also in Seto and then settled in Kyōto. He produced tea ware in various Japanese styles (Figs. 37 and 38), and in Korean and Chinese styles as well, and then changed to painting his fine stoneware vessels, or vessels of stoneware type, in enamels. He used gold and silver with enamel colours on a delicately crackled, usually cream-coloured, glaze. The porcelain painters of Arita (see p. 78) had anticipated him in this. Ninsei's style of decoration is relatively naturalistic and essentially Japanese, but it betrays an acquaintance with late Ming and K'ang Hsi (1662–1722) Chinese porcelain. His most important pieces in this style are

[1] Nonomura is his family name, Ninsei his pseudonym.



III. Water container. *Kenzan-yaki.*
Museum für Kunst und Gewerbe, Hamburg

large tea-caddies, preserved now in Japanese collections, of bulging shape and with four small ring-handles on the shoulder, decorated with motifs of flowering plants and landscapes. These he liked to paint against a black background.[1]

The number of pieces marked *Ninsei* is extraordinarily large, but few of them have any right to the signature. Many authors declare that no genuine *Ninsei* has reached Europe. Nonetheless many of the pieces of doubtful authenticity are so finely decorated as to rank on their own merits among the best examples of enamelling (Fig. 39).

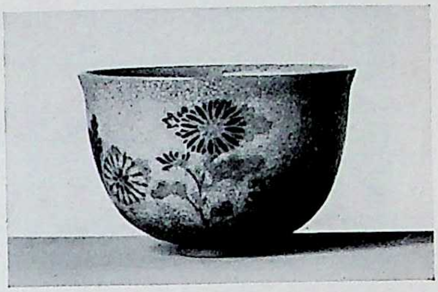


Fig. 39. *Chawan*. Hard paste. The crackled, originally grey-white glaze has turned mauve-grey. Chrysanthemum in iron red and gold enamels. Ht. 8 cm. Signed 'Ninsei.' Museum für Kunst und Gewerbe, Hamburg, formerly Hayashi Collection, Paris.

Ninsei had many successors who used their own signatures, but before reviewing them we must refer to another Kyōto master potter who was important as the founder of a school.

The painter and potter Ogata Kenzan (1663–1743), the younger brother of the painter and lacquerer, Ogata Kōrin, and a pupil of Ninsei in ceramics, decorated his pots in a manner totally different from the miniature polychrome style of Ninsei and his followers. The body of his pieces is soft-fired, and resembles *raku* ware. On this he painted in brown or brownish black and then put a covering of transparent glaze. Occasionally he used white, greenish and dark-blue colours for the decoration, and some pieces have over-glaze painting. At the end of the last century Kenzan's style of painting was wrongly taken to be a form of impressionism. It is, in fact, like the ink painting of China and Japan, essentially a mode of artistic expression based on tradition, using formalized abbreviations and dependent on a calligraphic training. Kenzan's paintings are very skilfully composed, often strikingly effective (Fig. 40). Louis Gonse said of them: 'Elles montrent bien tout le parti qu'on peut tirer de la simplification du décor'.[2] Kenzan sometimes worked with his brother Kōrin. A six-sided cake plate in the collection of Kishichiro Ōkura (Fig. 41) is a fruit of their collaboration. The painting of Fukurokuju, the God of Good Luck (see p. 239) is closely akin in style to an ink painting by Kōrin of the God of Good Luck Hōtei.[3]

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[1] Tadanari Mitsuoka pointed out that a green glaze here lies over the black, as in K'ang Hsi famille-noire vases.

[2] *L'Art Japonais*, Paris 1886.

[3] *Kōetsuha Sammeikashū*, Tōkyō 1915, and Kümmel, *Die Kunst Chinas, Japans und Koreas*, Fig. 163.

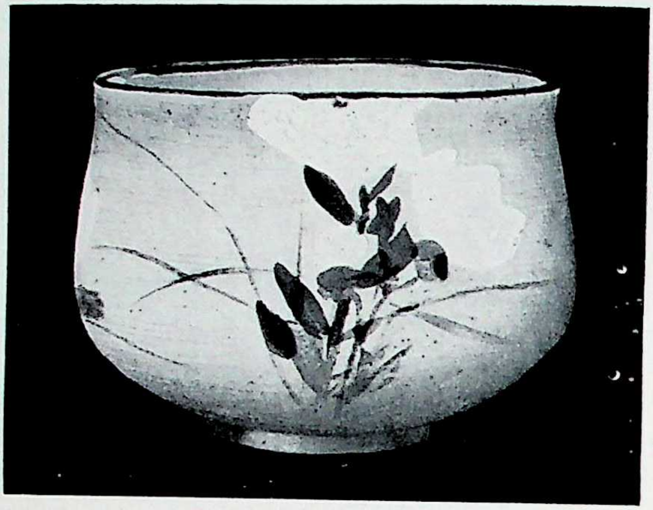

Fig. 40. *Chawan*. Painted with white flowers. By Kenzan. After *Kokka* 185. The bottom is illustrated by Münsterberg, *Japanische Kunstgeschichte*, III, No. 46.

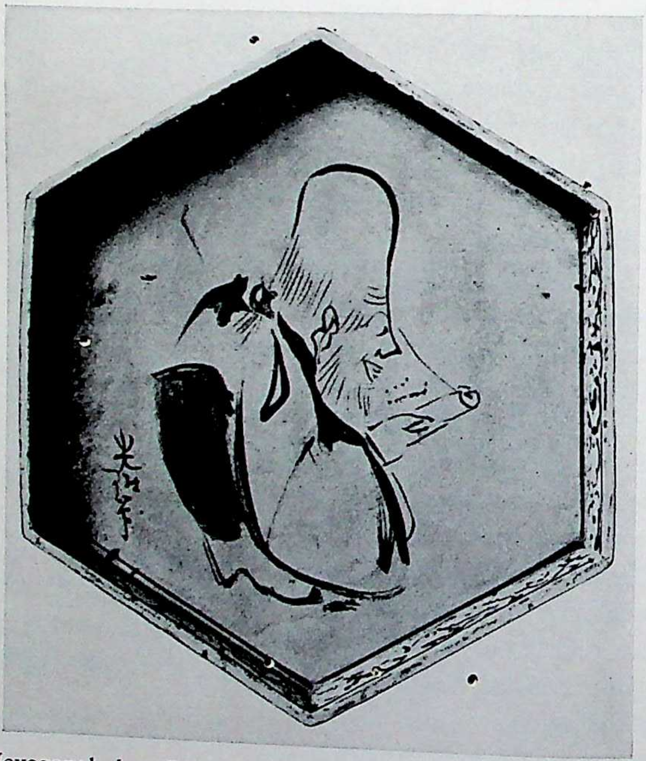

Fig. 41. Hexagonal plate. Diam. 27 cm. Signed 'Kenzan'. Rust-coloured painting on white ground under transparent glaze. The God of Good Luck Fukurokuju with scroll (sometimes erroneously designated Jurōjin). Cf. Figs. 227 and 228, signed 'Kōrin'. After *Kokka* 306.

Signed pieces for the tea ceremony with the 'Kenzan', or 'Kenzan' and 'Kōrin', marks include many flat tea-plates (Fig. 42) like the one in the Ōkura Collection. An approximate square is the most usual shape. Bamboos (Fig. 43), a small bridge crossing an iris pool (Fig. 44) and water plants with ferns are subjects which recur again and again in the decoration (Fig. 45). The bowl with a drawing of a raven (Fig. 46) is very skilfully composed.

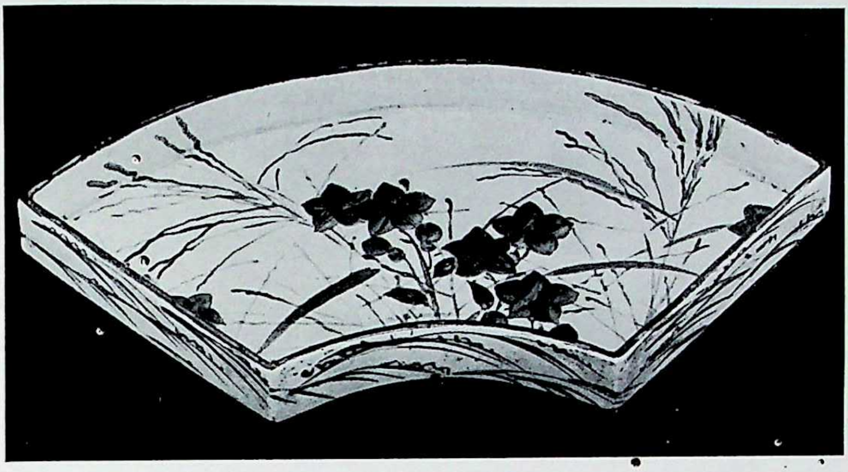

Fig. 42. Fan-shaped bowl. Painted with bluebells. Bth. at top 38·7 cm. Kenzan style. Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

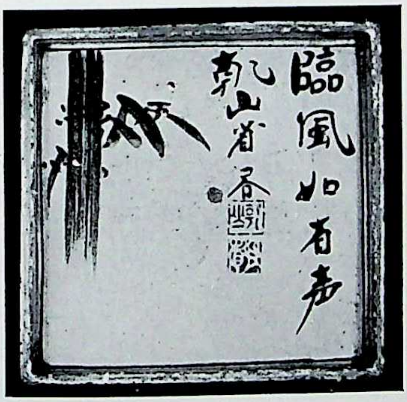

Fig. 43. Square plate (one of a set of four). Bamboo motif. Size 14·3 cm. Signed as the work of Kenzan. Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

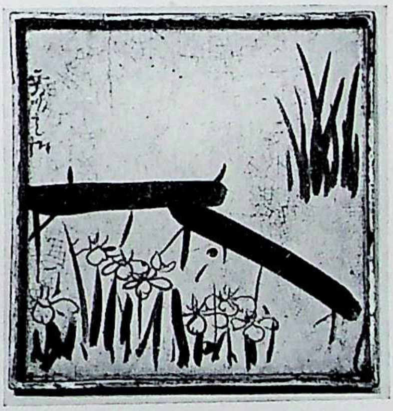

Fig. 44. Square plate. Signed 'Kenzan'. Bridge over iris pool in dark brown, under greyish-cream coloured glaze. Signed Kōrin. Size 21 cm. Courtesy of the Freer Gallery of Art, Washington.

In his later years Kenzan worked in Yedo.

The mark 'Shisui Rōjin', a signature used late in life by Kenzan, can be seen on a *mizusashi* in the Hamburg Museum für Kunst und Gewerbe (Col. Plate III). A white overglaze at the top of the pot covers an underglaze of yellowish red. On the white overglaze are rayed black squares, while black maple leaves are painted on the underglaze. The knobs near the mouth serve as rests for the thumbs. Successors of Kenzan, both enthusiastic admirers of his style and clever forgers, have marked their works 'Kenzan' and 'Kōrin'. To distinguish genuine pieces from imitations is as difficult with Kenzan as it is with Ninsei.

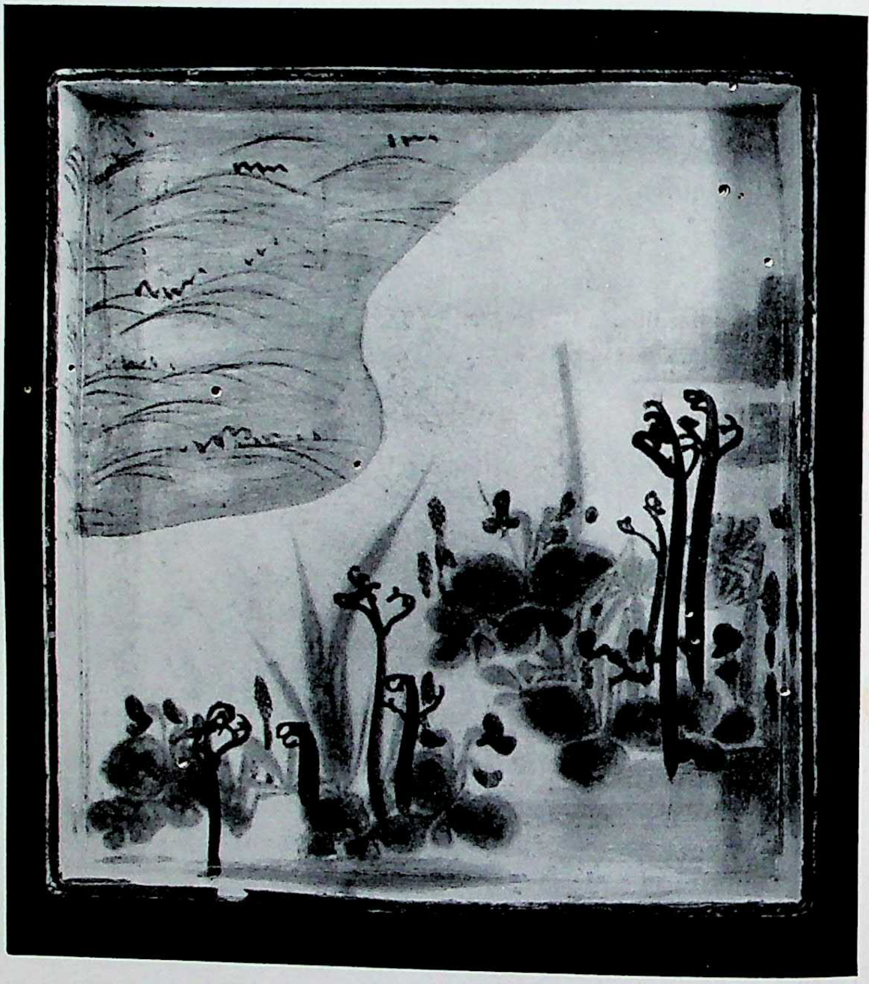

Fig. 45. Rectangular cake plate. Painted under the glaze with underwater plants and ferns. Longest side 24 cm. Kenzan style. Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

Kenzan's influence was widespread in Kyōto and Yamashiro province.

Ninsei's activity gave a stimulus to ceramic work in Kyōto which is noticeable in the work of many different families of potters. Their kilns, some of them started by Ninsei himself, were in the eastern suburbs of Kyōto, especially in Awata, Gojōzaka and Kiyomizu, and have been productive through many generations, some right to the present day. The families and their individual members are known mainly by pseudonyms chosen by themselves, or given them by powerful patrons. Their style is more or less eclectic, but the work always has great technical skill. They follow Ninsei in painting in enamel on the glaze, though underglaze painting is practised as well. Tea ware of the most varied kind is produced with treacly glazes. Chinese and Korean styles are worked alongside the pure Japanese. In the nineteenth century porcelain was added to the products of Kyōto, and after the opening of the country to trade the majority of kilns made a great proportion of their wares for export.

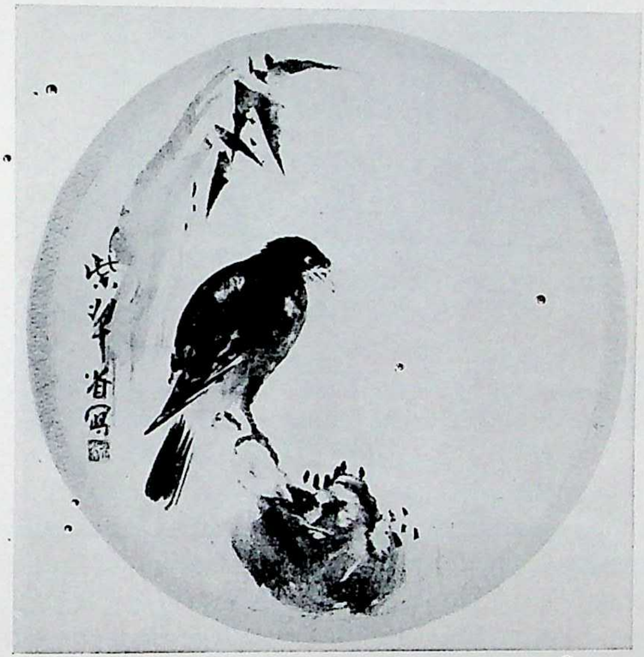

Fig. 46. Bowl with picture of a raven. By Kenzan? After *Kokka* 185.

In Awata the chief family of potters was the Kinkōzan. In the middle of the eighteenth century glazed *chaki* and finely painted pieces came from their kiln.

According to Brinkley, in the second half of the eighteenth century the

Taizan family invented a beautiful mazarine blue which they used both for painting and as glaze which they covered with gold ornament.

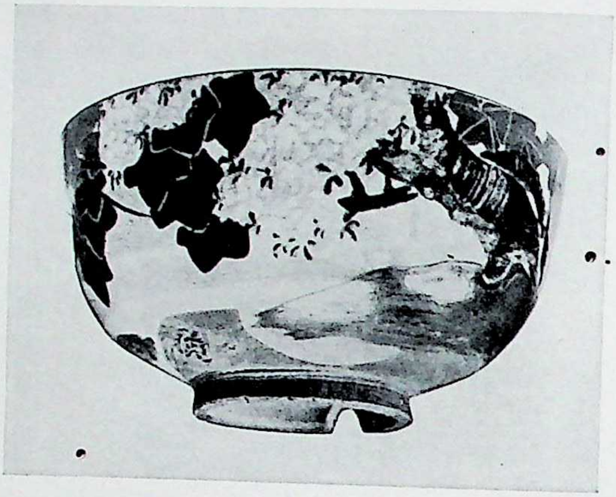

Fig. 47. Bowl. Yellowish paste. Polychrome painting of cherry and maple motifs on a thin dull blue glaze. Ht. 8·8 cm. Signed 'Dōhachi'. Nineteenth century. After *Meihinshū* (Collection of Famous Objects), sub-section *Tōjiki Hyakusen* (A Hundred Ceramic Pieces).

In Awata the Hōzan family made first-rate wares in underglaze blue and white slip painting. They also painted in enamel.

Okuda Eisen (1743–1811) is important as the head of a school, and he was the first Kyōto potter to fire porcelain.

In 1765 a potter from Settsu province known as Kiyomizu Rokubei settled in Gojōzaka. His painted stoneware shows the influence of the realistic painting of the Maruyama school in Kyōto. Maruyama Ōkyo, its head, and the younger Matsumura Goshun are said to have decorated some of his pieces with their own hands.

Among Eisen's many pupils was the founder of the Dōhachi family, Takahashi Dōhachi, who worked in Awata. The most important member of the family is the second master, Ninnami Dōhachi

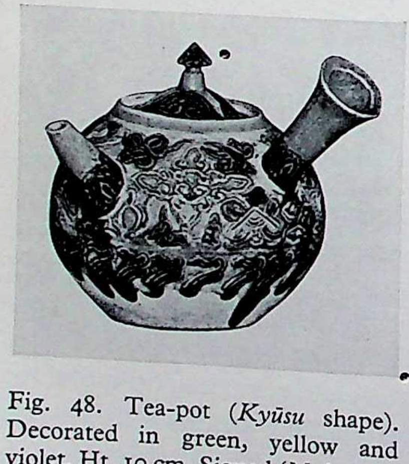

Fig. 48. Tea-pot (*Kyūsu* shape). Decorated in green, yellow and violet. Ht. 10 cm. Signed 'Mokubei'. First half nineteenth century. After *Meihinshū* (Collection of Famous Objects), sub-section *Tōjiki Hyakusen* (A Hundred Ceramic Pieces).

(1783–1855), a potter with an exceptional technical gift who worked in Gojōzaka. The Dōhachi follow the Maruyama school in their decorative style, but a few pieces show the influence of the Kōrin–Kenzan tendency (Fig. 47). Another pupil of Eisen was Mokubei, who died in 1833 (Fig. 48).

II. *Porcelain*

The first Japanese attempts at porcelain were made when Chinese porcelain was already centuries old. According to a disputed tradition the Japanese potter Gorodayu go Shonzui (or Shōzui) went to the porcelain centre of Ching-tê-Chên (Kiangsi province) during the Chinese Chêng-tê period, and stayed there for some years.

Having returned to his homeland Shonzui is said to have settled in the neighbourhood of Arita, Hizen province, and worked exclusively with material brought back from China. The pieces attributed to him, with underglaze blue decoration, are in the style of contemporary Chinese porcelain. It is surmised that many of them were manufactured during his stay in China. Shonzui porcelain was later imitated in Japan and even in China.

It was one of the immigrant Koreans who found suitable material for porcelain in Japan itself, in Izumi-yama, near Arita. This town lies eight miles from the port of Imari (north-west coast of Hizen).

Oriental porcelain has two main ingredients. In China they are called *kao-lin* and *pai-tun-tzŭ* (china-stone, or felspar). At high temperatures the *kao-lin* (china clay), which is not fusible and does not redden in heat, combines with the fusible *pai-tun-tzŭ* to form a dense mass which is crystalline, resonant, white and to some extent translucent. The hard-paste porcelain, later discovered in Europe by Johann Friedrich Böttger, has essentially the same ingredients, but oriental porcelain contains more of the fusible material and is therefore rather softer.

Whereas kaolin and felspar are not usually found together, Izumi-yama clay has the great advantage of containing both.

Japanese firing differs from the Chinese in subjecting the unglazed and undecorated body to a preliminary biscuit-baking of moderate temperature. Cobalt blue underglaze decoration and the glaze itself are united with the body in a second, high-temperature baking (*grand feu*). For the overglaze enamel colours yet a third light firing is necessary. European hard-paste porcelain, like the Japanese, is given a biscuit firing.

Once a source of porcelain clay was discovered at Arita the porcelain industry developed to an ever-increasing extent. Arita wares have until recently been called after the port of Imari. It frequently happens that a port known to merchants gives its name to craft products rather than the place of their manufacture.

Among early Arita porcelains first place must be given to a ware decorated in underglaze cobalt blue, following first Korean, then Chinese models. Excavated finds show that overglaze painting in red and green was sometimes added to the underglaze blue.

Honey has attributed a bottle from the collection of Richard de la Mare to the early blue-and-white porcelain of Arita made for the Japanese market. It is

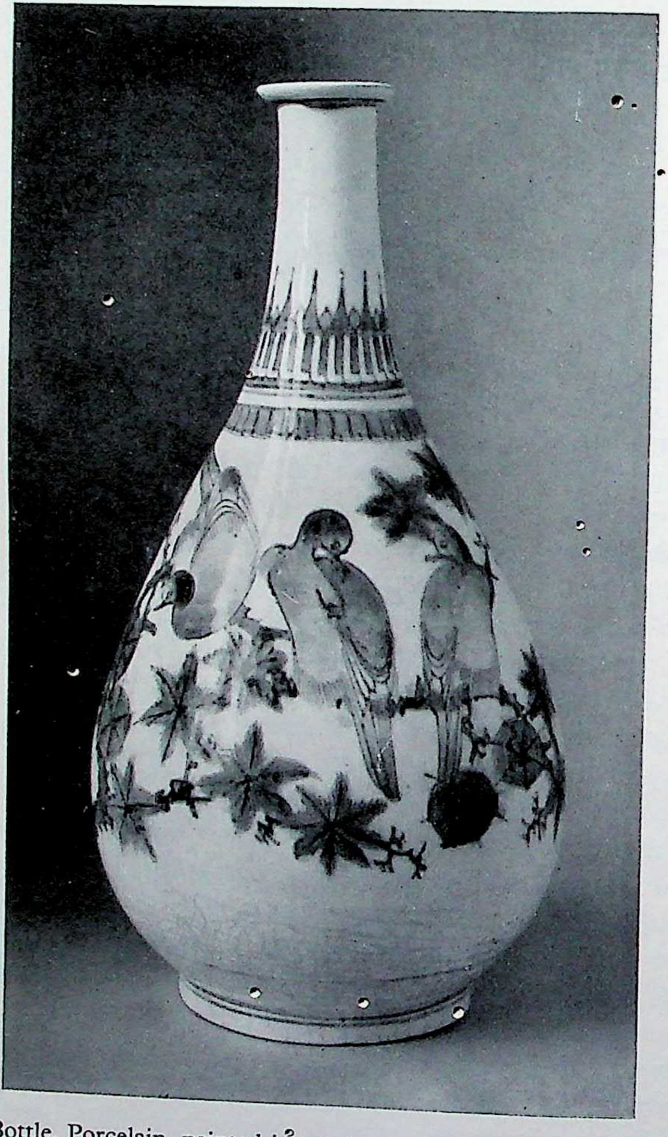

Fig. 49. Bottle. Porcelain, painted in greyish underglaze blue with doves on a maple branch. Ht. 35 cm. Arita ware. Museum für Kunst und Gewerbe, Hamburg, formerly Otaki Collection.

pear-shaped and decorated with plants and birds.[1] There is a bottle very like it in the Museum für Kunst und Gewerbe in Hamburg, from the Otaki Collection (Fig. 49).[2] A jug in Hamburg (Fig. 50) is decorated in underglaze blue with a picture of the historical 'Red Wall' in the Chinese province of Chekiang. Above it is a poem on the same subject by the Sung poet Su Tung-po (Japanese: Tōba, see p. 237).

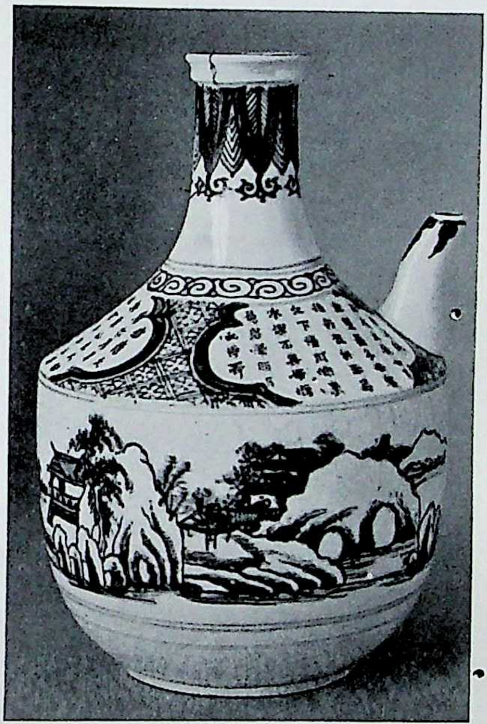

Fig. 50. Ewer. Porcelain. Underglaze blue painting of the 'Red wall' and a poem by Tung-po. Ht. 21·8 cm. Arita ware. Museum für Kunst und Gewerbe, Hamburg, formerly Otaki Collection.

Of greater importance, however, than blue decoration is enamel painting over the glaze. The best kind is associated with the name of Sakaida Kakiemon (1595?–1666?) and his successors.

A dish in the form of a chrysanthemum flower from the Freer Gallery (Fig. 51) has very typical decoration: on the left a tiger and bamboos, on the right prunus in flower. The spare use of the enamel colours, leaving the greater part of the milk-white glaze uncovered, is characteristic of the style. Equally typical is the octagonal bowl in the Austrian Museum für angewandte Kunst, with a phoenix sitting on a branch (Fig. 52). An octagonal form is frequent in Kakiemon porcelain. To the same collection in Vienna belongs a round dish decorated with pomegranates (the Chinese symbol for numerous progeny), in enamels, iron-red and some gold (Fig. 53). Another typical motif used by Kakiemon is the ornamental hedge seen on the little incense burner in the Hamburg Museum für Kunst und Gewerbe (Col. Plate IV).

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[1] Honey, *The Ceramic Art of China*, Pl. 179.

[2] In the *Album of the Otaki Collection* (Hamburg, Museum für Kunst und Gewerbe), but attributed to 'Otokoyama-yaki'.

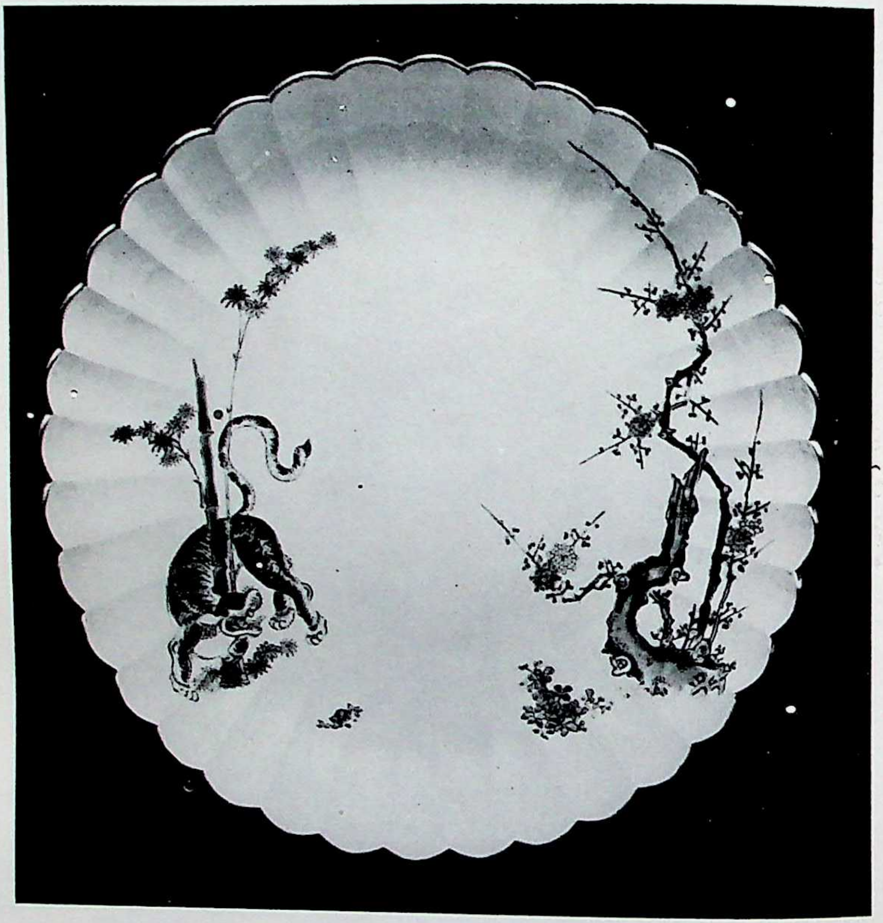
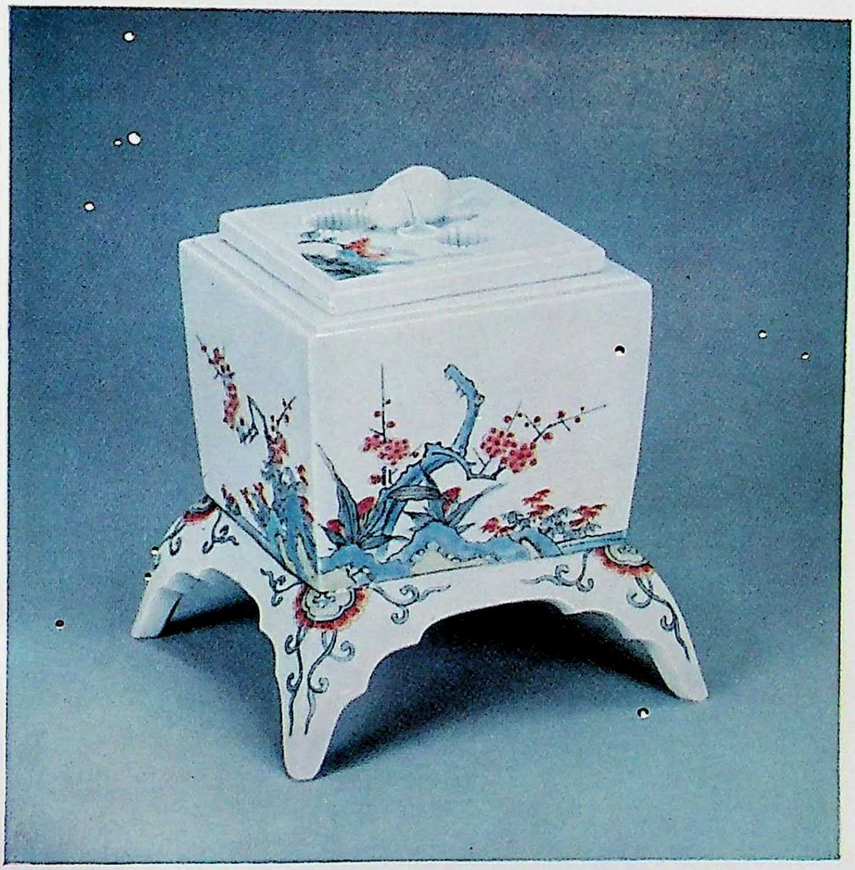


Fig. 51. Chrysanthemum-shaped dish. Porcelain with milk-white glaze. Enamel decoration in Kakiemon style. Tiger, bamboo and blossoming prunus. Diam. 28·2 cm. Courtesy of the Freer Gallery of Art, Washington.

Large, more richly decorated vases are ascribed to the Kakiemon kiln. The decoration is in four panels and depicts Japanese figures strolling with fans



IV. Incense jar. Porcelain, Arita.
Museum für Kunst und Gewerbe, Hamburg

and sunshades under tall bamboos.[1] A favourite motif, adopted in Meissen porcelain, is Shiba Onko (Fig. 54) rescuing his playmate who has fallen into a water jar (see p. 237).

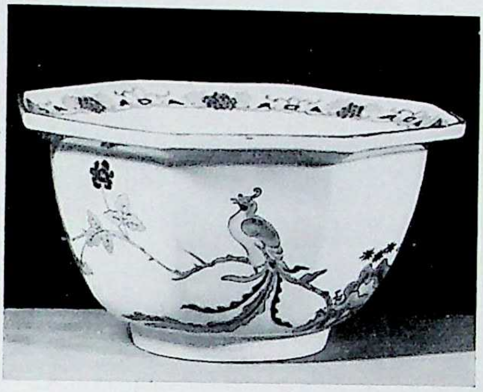


Fig. 52. Octagonal bowl. Porcelain with enamel decoration in Kakiemon style of phoenix. Ht. 9·5 cm. Österreichisches Museum für angewandte Kunst, Vienna, acquired 1869.

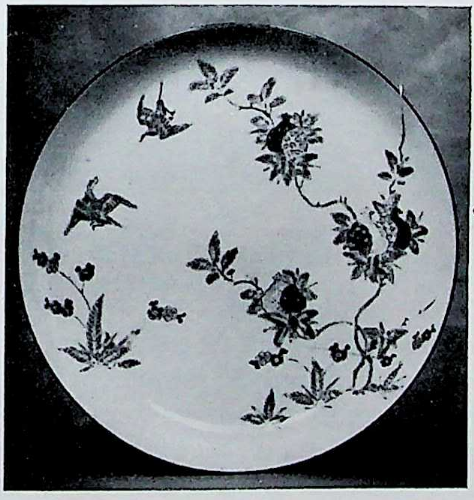


Fig. 53. Round dish. Porcelain with overglaze decoration in enamelling, iron red and some gold. Pomegranate spray and birds. Kakiemon style. Four spurs on the bottom. Diam. 22 cm. Österreichisches Museum für angewandte Kunst, Vienna, formerly in Handelsmuseum, Vienna.

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[1] Examples in the erstwhile Dresden Collection and in the Victoria and Albert Museum. Cf. O. Münsterberg, *Japanische Kunstgeschichte*, III, Berlin 1907, No. 19, and Honey, *The Ceramic Art of China*, Pl. 183.

Arita figures, painted in Kakiemon style, are represented in various collections[1] (Fig. 55).

Kakiemon porcelain is outstanding for the quality of its decoration. It was designated in the old inventories as 'La première qualité coloriée du Japon' and was imitated by the early European kilns, especially Meissen, to the point of being often indistinguishable from their wares.

Another very different group has much gayer colouring and is often overladen with decoration, probably to suit the taste of the Dutch merchants. The underglaze blue is blackish, and over the glaze the painting is in iron-red and gold, generally depicting motifs taken from brocade weaving. Occasionally bright enamel colours, and often black, are added to these three basic colours. This is known in European trade as Old Imari. A typical piece both in form and decoration is a large vase in the Hamburg Museum (Fig. 56) decorated in underglaze blue, red and gold with paeonies, prunus, chrysanthemums and two phoenix. On lid, neck and shoulder is a pattern arranged in swags outlined in blackish brown. The knob on the lid is in the form of a gilded

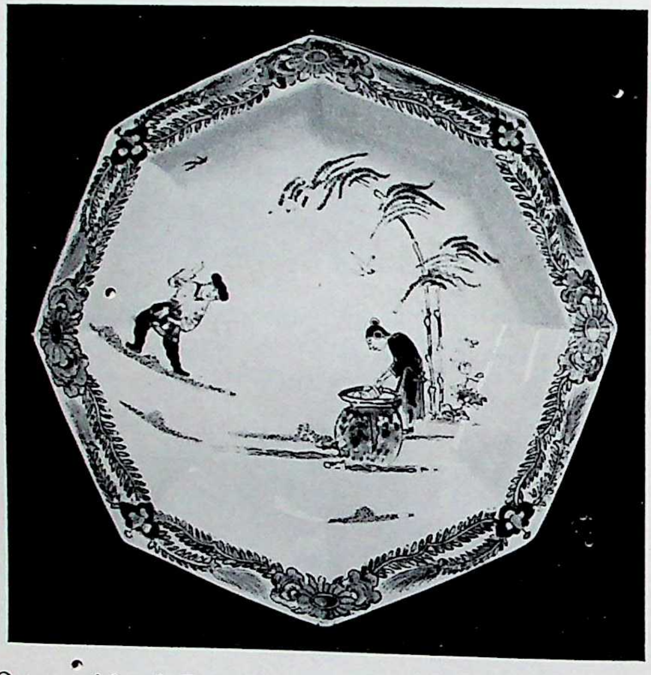

Fig. 54. Octagonal bowl. Porcelain with Kakiemon style enamel decoration, illustrating an anecdote from the youth of the Chinese statesman Shiba Onko. Diam. 25 cm. Museum für Kunst und Gewerbe, Hamburg.

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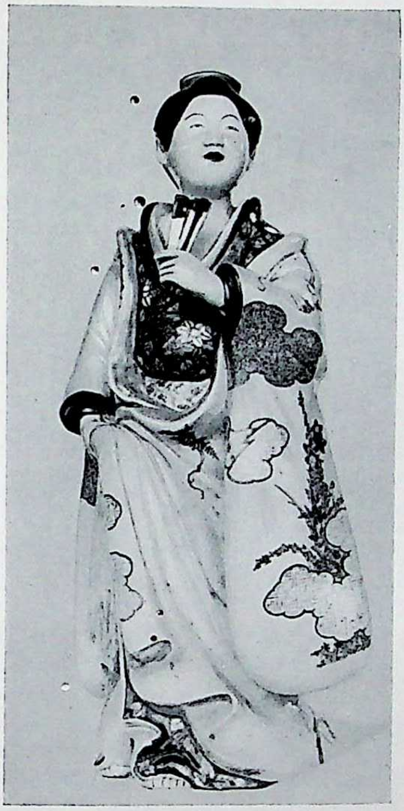
[1] Cf. also *Pageant of Japanese Art*, Vol. IV, Fig. 50; Münsterberg, *Japanische Kunstgeschichte*, III, No. 29.

falcon.[1] The decoration is simpler on the vase (Fig. 57) in the Cleveland Museum of Art, consisting mainly of chrysanthemums.

Old Imari ware includes deep bowls and vases decorated with Dutch ships (Fig. 58), figures of Dutchmen and misunderstood coats of arms, and shaving dishes with a concave scallop.



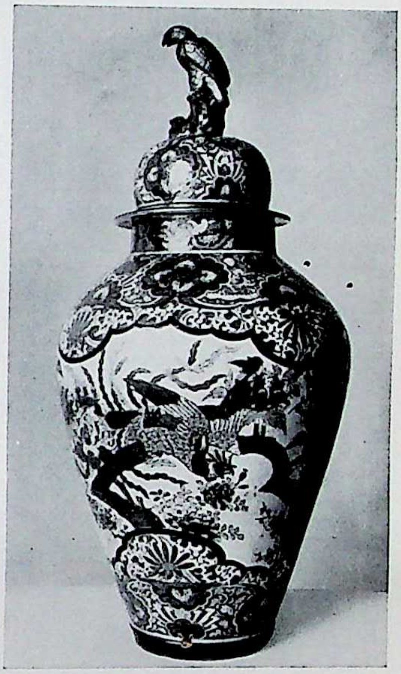


Fig. 55. Female figurine. Porcelain, painted in Kakiemon style. After *Kokka* 120.

Fig. 56. Large lidded vase. Porcelain painted in underglaze blue, red and gold with paeonies, ume, chrysanthemum and two phoenix. On the lid, neck and shoulders a polychrome swag pattern, outlined in dark brown. Ht. with lid 88 cm. So-called Old Imari ware. Museum für Kunst und Gewerbe, Hamburg.

Deep basins were made in the shape of chrysanthemum flowers, painted with branches of chrysanthemum and other plant motifs. Justus Brinckmann[2] says that these basins were often used as christening basins in North

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[1] Similar vases in Dresden are illustrated by Münsterberg, *Japanische Kunstgeschichte*, III, No. 31.

[2] *Guide to the Hamburg Museum für Kunst und Gewerbe*, Hamburg 1894, p. 539.

Germany. Other bowls were made in imitation of Chinese, and bear Chinese marks (Fig. 59).

A small incense burner which came with the Sloane Collection into the newly founded British Museum in 1753 is a piece of Arita porcelain not made for the export market. It is decorated in black and gold (Fig. 60).[1]

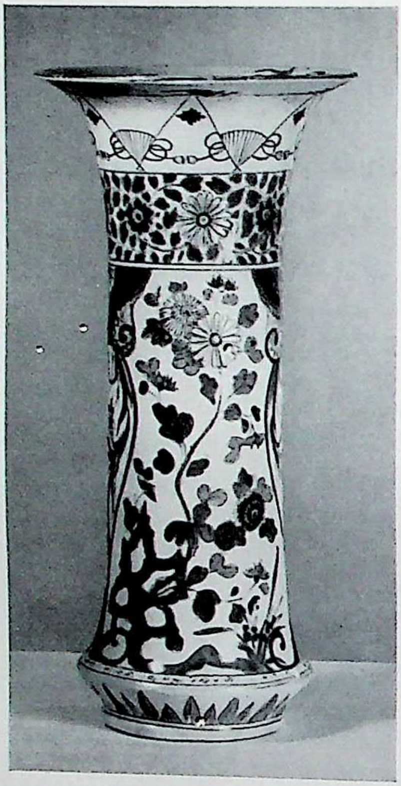

Fig. 57. Vase. Porcelain. 'Old Imari'. Ht. 54·3 cm. Courtesy of the Cleveland Museum of Art, bequest of Cornelia B. Warner.

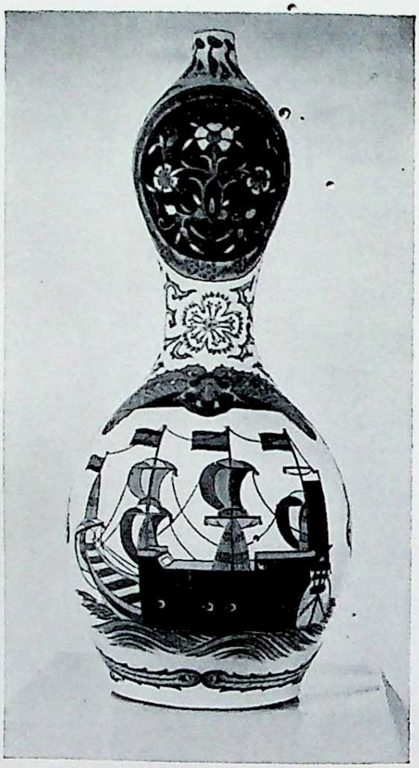

Fig. 58. Vase. Porcelain. Picture of a Dutch ship. 'Old Imari.' Ht. 55 cm. Courtesy of the Cleveland Museum of Art, gift of Mr. Ralph King.

North of Arita lies Ōkawachi, or Ōkōchi, where at the beginning of the eighteenth century the Daimyō of the Nabeshima family, lord of the Saga district, started a kiln to work for the princely household. Some Ōkawachi or Nabeshima porcelain is painted only in underglaze blue, but in the majority of pieces the blue is used in combination with overglaze enamels of green and yellow, and with iron red and black. Favourite motifs are fruits, flowers and birds (Fig. 61), and maple leaves on a background of waves or landscape. Use was made of other more austere designs reminiscent of textile patterns. The ware can be distinguished by a blue pattern like a comb on the foot of the bowls (Japanese: *kushide*) and a blue ornament of four pearls and knots on the underside of the wall.

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[1] R. L. Hobson, *Handbook of the Pottery and Porcelain of the Far East*, London 1937, pp. 161–2.

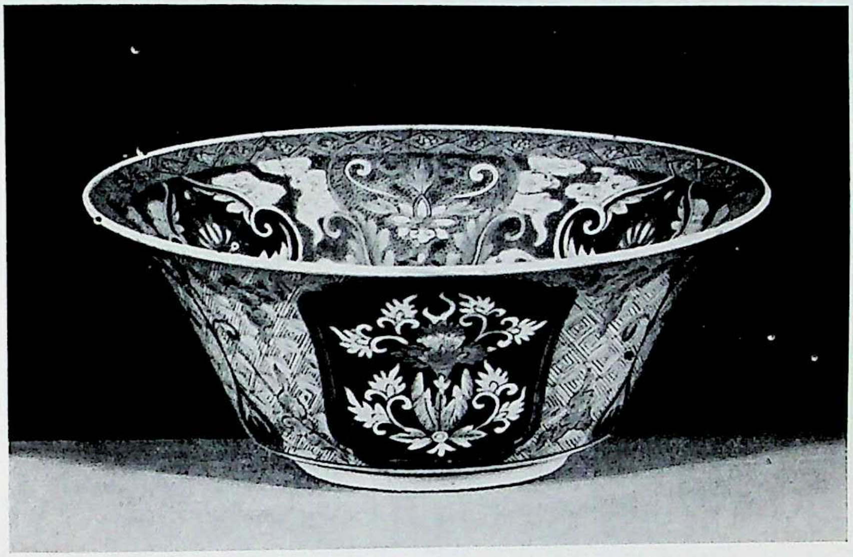

Fig. 59. Deep bowl. Porcelain. Painted in underglaze blue, green, yellow, iron red and some gold, after a Chinese model. Ht. 8·5 cm. Inscription on the underside in a double circle, as on K'ang hsi period porcelain 'Ch'i yü pao ting chih chên' (Burton-Hobson, p. 146) = 'vessel of rare and precious jade'. 'Old Imari' ware. Cf. Yuzo Yamane, *Japanese Coloured Porcelain*, Tōkyō 1955, Vol. I, Pl. 14. Österreichisches Museum für angewandte Kunst, Vienna, gift of A. Exner.

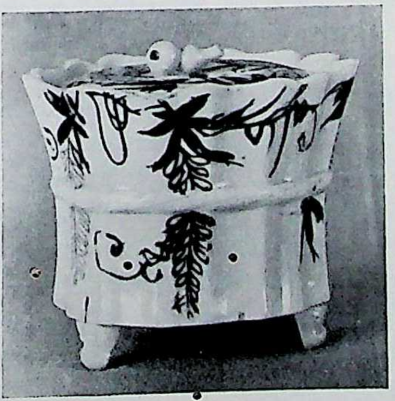

Fig. 60. Incense burner. Porcelain. Painted in black and gold. Ht. about 6 cm. Arita ware. Until 1753 in the Sloane Collection, courtesy of the British Museum.

Sometimes whole sets of bowls have exactly the same drawing, from which one deduces that the set had the outline drawing, done in charcoal on paper, transferred onto the unglazed body. Nabeshima porcelain was not known in Europe until the second half of the nineteenth century; but a bowl decorated with dragons in the British Museum carries the engraved mark of the old Dresden Collection, proving that at least one piece found its way to Europe in the eighteenth century. It appears in the Dresden Inventory as acquired in 1721[1] (Fig. 62). Celadon green porcelain was also produced in Ōkawachi.

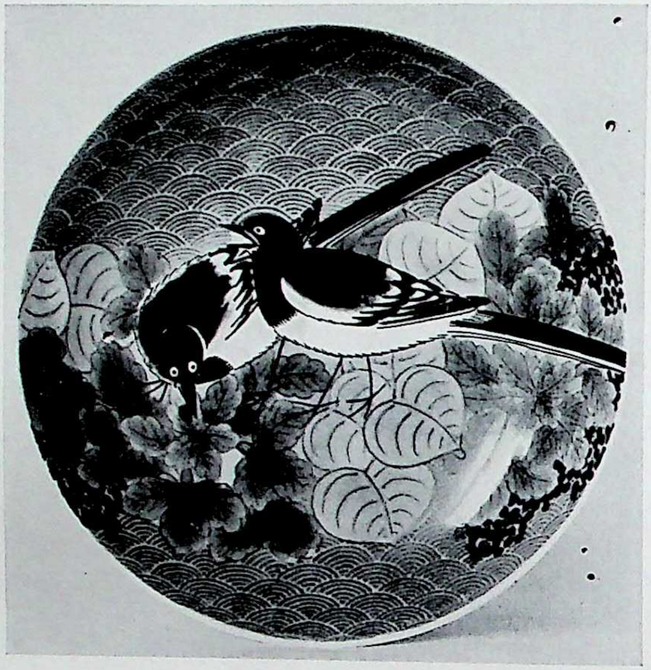

Fig. 61. Bowl. Porcelain. Painted in underglaze blue and other colours over the glaze. Wagtails on water plants, against background of scale-shaped stylized waves. Diam. 14·5 cm. Nabeshima. Eighteenth century. Museum für Kunst und Gewerbe, Hamburg, formerly S. Bing, Paris.

Lovely as Nabeshima porcelain is, it is surpassed in delicacy by Mikawachi (south of Arita), where Koreans established the first potteries. After the discovery of suitable clay on the island of Amakusa it went over to porcelain production. From 1751 onwards the Prince of Hirado, Matsura, was a patron and his successors continued the protection. All the best works were reserved for the court. Export of the ware began only in the second half of the nineteenth century.

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[1] Hobson, *Handbook of the Pottery and Porcelain of the Far East*, pp. 163–4.

Mikawachi porcelain, more often called Hirado, is painted in a rather soft underglaze blue, with a preference for Chinese motifs (Fig. 63). Bowls with Chinese children painted on them are especially favoured, and valued according to the number of children. Relief decoration was much used, and motifs were incised into the body, to show up the thinner design against the light. Figures were modelled in the round. Hobson has given a conjectural attribution of Hirado to the British Museum's incense box in the form of a boy with the bag of Hōtei, the God of Good Luck. Whatever its provenance it is a well-modelled piece (Fig. 64).

State Museum Library Lucknow

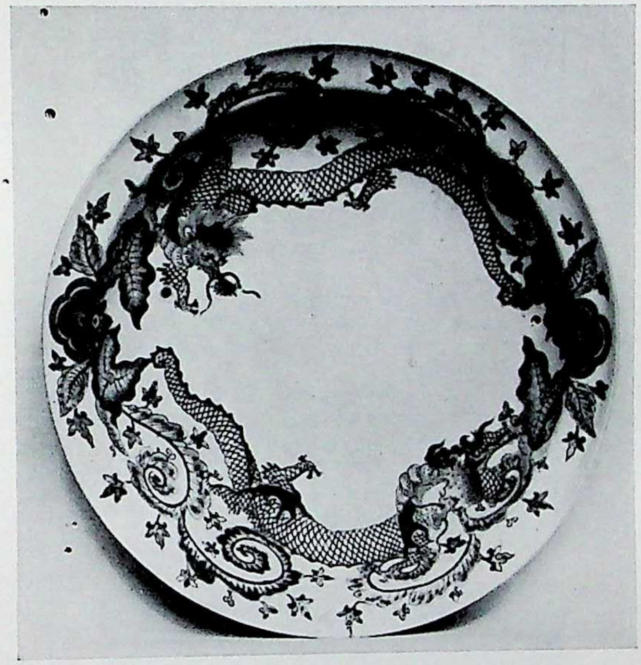

Fig. 62. Bowl. Porcelain. Painted in underglaze blue and blue, turquoise, light yellow and iron red over the glaze. Diam. 21 cm. Nabeshima. Formerly (since 1721) in the Dresden Collection, courtesy of the British Museum.

Kutani ('Nine valleys'), in the province of Kaga in the middle of the north-west coast of Hondō, is the home of a porcelain very different from those we have discussed so far. The kiln was founded about 1640 by the Daimyō Maeda Toshiharu of Daishōji after china clay had been found there. Tamura Gonzaemon and Gotō Saijirō (d. 1704) are named as the potters of the early years. Of Saijirō it is known that he acquired or increased his knowledge of porcelain during an absence from Kaga, probably in Hizen, and possibly in China or Korea as well. There is an undoubted Chinese influence in early

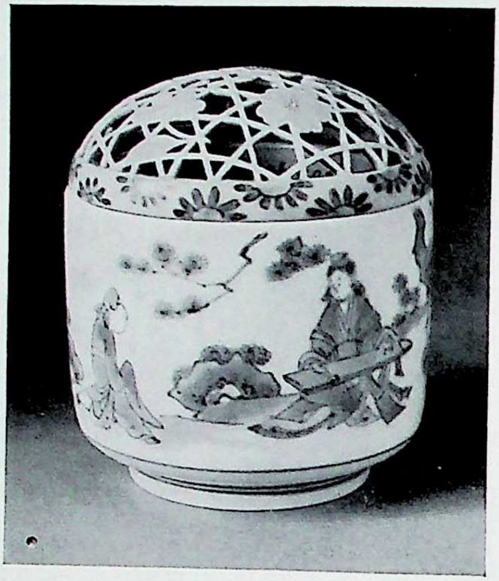

Fig. 63. Incense burner. Porcelain. Painted in pale underglaze blue. Chinese scene; lady playing the *ch'in* and listeners. Lid in form of a bamboo basket, covered with cherry blossoms. Ht. 8·5 cm. Hirado. Nineteenth century. Museum für Kunst und Gewerbe, Hamburg, formerly S. Bing, Paris.

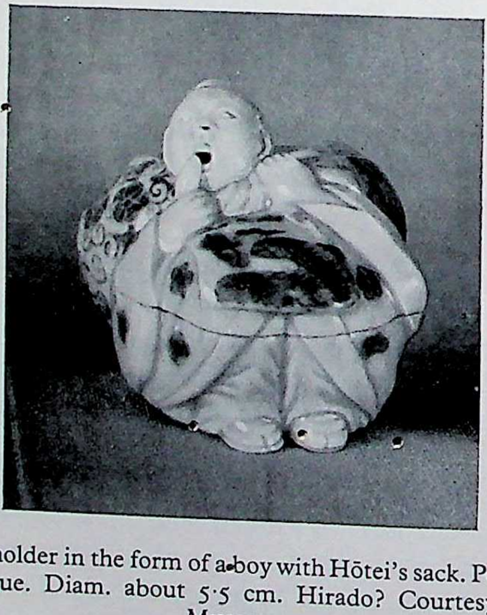

Fig. 64. Incense holder in the form of a boy with Hōtei's sack. Porcelain. Painted in underglaze blue. Diam. about 5·5 cm. Hirado? Courtesy of the British Museum.

Kutani porcelain.[1] A tradition runs that the painter Kusumi Morikage of the Kanō school influenced the painting on Kutani porcelain.

The clay of *ko-* (old) *kutani* is much less pure than Arita porcelain and the wares of Nabeshima and Hirado, and the glaze is never pure white. We can agree with Justus Brinckmann that it was this imperfection of the material and glaze that gave rise to the development of the more beautiful and more solid enamels which distinguish old Kutani. They were either painted on the glaze, mostly in combination with a small quantity of iron red, and by their brilliance distracting from the impurity of the glaze; or they were applied to the unglazed body, a technique known as *émail sur biscuit*, and covered it completely.

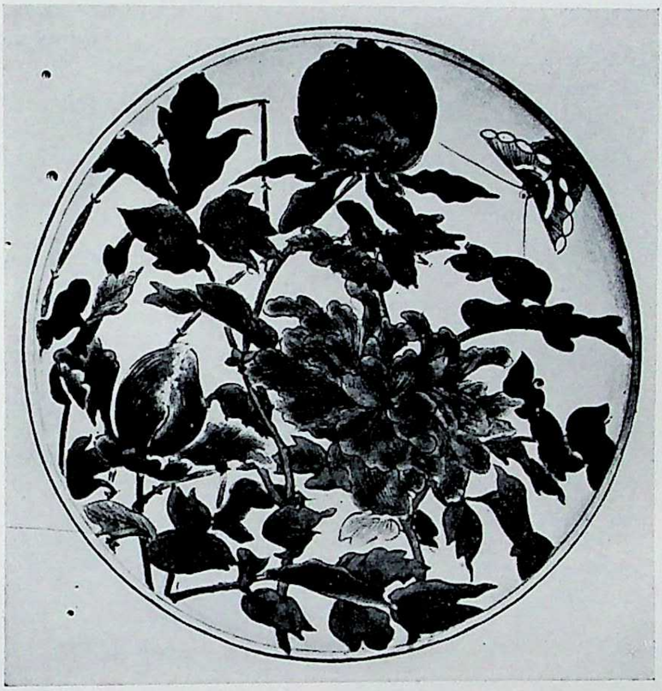

Fig. 65. Dish. Porcelain. Decorated with butterfly and paeonies in aubergine, green, dark blue, ochre yellow and red. Diam. 35 cm. *Ko-kutani*. Imperial Museum, Tōkyō. After Reidemeister, *Studien zum Ko-Kutani*. Zeitschr. N.F. 15, 16 Jahrg. 3/4 Heft, 1939/40.

An exceptionally good specimen of the first type is in the Tōkyō Imperial

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[1] In 'Studien zum Ko-Kutani', *Ostasiatische Zeitschrift* New Series, 15 and 16 Jahrg., 3/4 Heft, 1939/40, Leopold Reidemeister speaks of Kanazawa in Kaga as a find place of valuable Ming porcelain. He suggests that Saijirō may have met Chinese potters in Nagasaki (Hizen) who emigrated there after the establishment of the foreign Manchu government in China.

Museum (Fig. 65), a dish painted with butterflies and paeonies. Only enamels are used on the inside, and the outside is decorated with underglaze blue.

A bowl in the Seattle Museum has a landscape in the centre surrounded by seventeen irregular circles filled with miniature landscapes, plants, ginko leaves in heraldic stylization, flowers and other motifs (Fig. 66). The Seifu Kurachi Collection, Tōkyō, has a bowl related to this one.[1] Figure 67 is a deep bowl in the Austrian Museum für angewandte Kunst in Vienna, painted on the bottom inside with figures on a terrace,[2] and a vase in the same collection is decorated with flying phoenixes (Col. Plate V). To this group belongs a bottle[3]

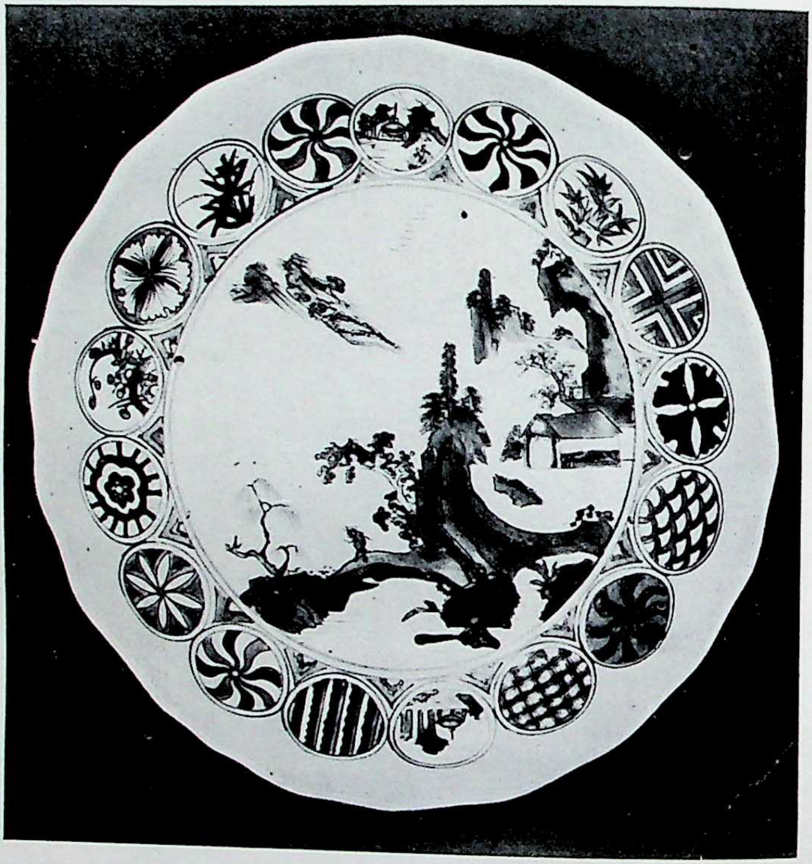

Fig. 66. Bowl. Porcelain. Decorated with a landscape and small circles. Diam. 31·5 cm. *Ko-kutani*. Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

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[1] Illustrated in Meihinshū, detail. Tōjiki Hyakusen.

[2] Related pieces in *Sekai Tōhi Zenshū* (Catalogue of World's Ceramics), Vol. VI, pp. 51, 54, 55, 78, 111, 198.

[3] Illustrated by E. Zimmerman, Fig. 12; by Reidemeister, op. cit. Fig. 2; in colour by Münsterberg *Japanische Kunstgeschichte*, III, No. 36.

in the old Dresden Collection attributed by Ernst Zimmermann[1] to Kutani. *Kutani-yaki* was not exported in any quantity until the nineteenth century. Fig. 68 shows a bowl in the Hamburg collection, decorated in bright enamels.

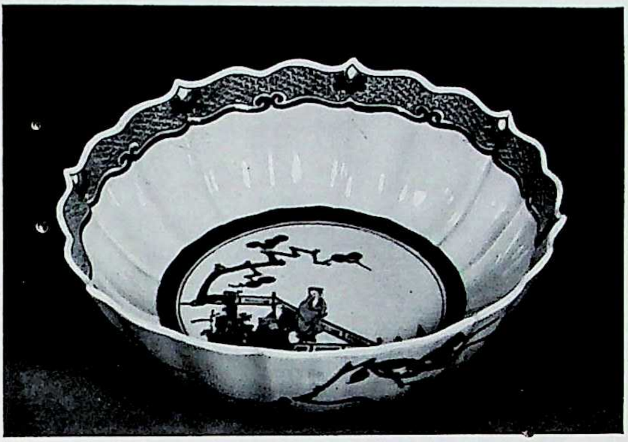

Fig. 67. Bowl. Porcelain. Decoration over the glaze in blue, violet, green, yellow, iron red. Diam. 22·5 cm. *Ko-kutani*. Österreichisches Museum für angewandte Kunst, Vienna, gift of A. Exner.

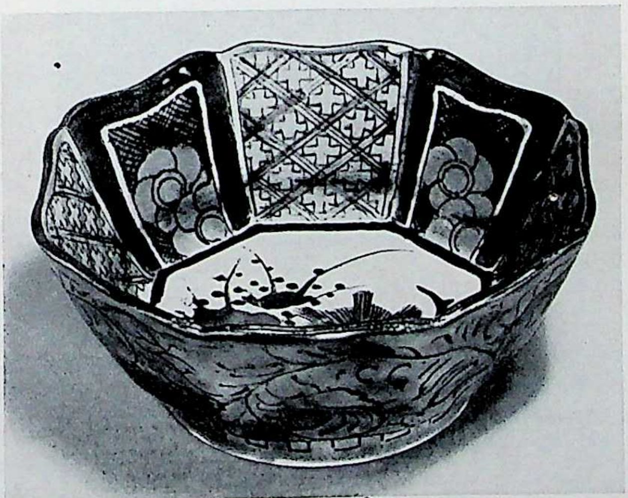

Fig. 68. Octagonal *hachi* (bowl). Porcelain. Decorated inside in green, blue, yellow and manganese purple enamels. Outside black twining plants under green glaze. Mark 'Fuku' (Luck) underneath. Ht. 7·8 cm. Kutani. Museum für Kunst und Gewerbe, Hamburg, formerly Otaki Collection.

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[1] Die alten Bestände von japanischem Porzellan in der Dresdener Porzellansammlung', *Mitteilungen aus den Sächsischen Kunstsammlungen 1916*.

In the eighteenth century production ceased, or at any rate was very much reduced during several decades. The exact dates are very difficult to establish, as accounts are numerous and contradictory.

A new impetus in the nineteenth century took hold of the porcelain factories in Kutani and other places in the province of Kaga. Porcelains appear alongside imitations of the *ko-kutani*, in which the decoration makes use primarily of the iron red used so sparingly before. Zimmermann's attribution of a bottle in Arnstadt (Fig. 69) to the early period is probably correct, for there is a jug in the collection of Richard de la Mare which is very similar in style and has a Dutch mount of 1671.[1] A bottle in Hamburg (Fig. 70) probably belongs to the nineteenth century. For the late period the combination of iron-red and gold

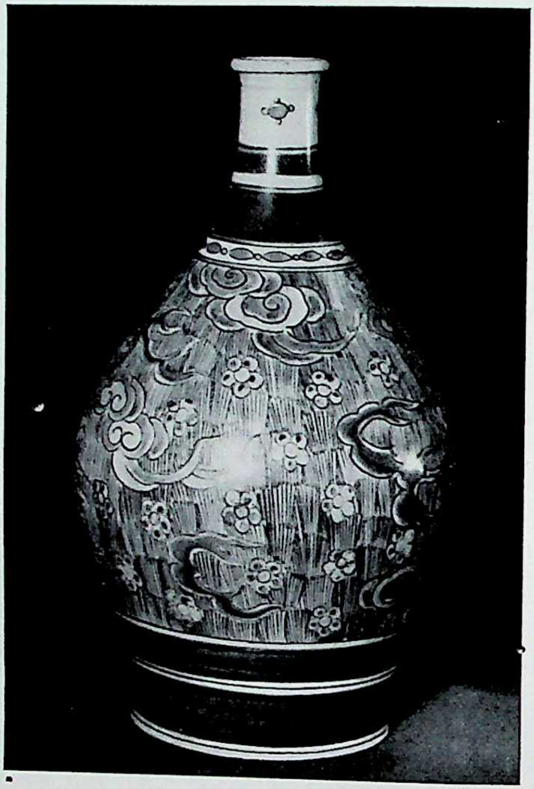

Fig. 69. Bottle. Porcelain. Decoration of clouds and flowers on a striped ground, mainly in iron red, with some turquoise and lemon yellow enamels. Iron red and black outlines. Ht. 25 cm. Kutani. Probably seventeenth century. Arnstadt, Schlossmuseum.

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[1] The owner has kindly provided the following information: the jug is illustrated in the *Catalogue of the Loan Exhibition of Japanese Porcelain*, the Oriental Ceramic Society, March–April 1956, No. 50.

is characteristic; it was used in particular by Iidaya Hachiroemon and by Eiraku Wazen who came from Kyōto in 1857.

Brinkley vouches for a factory in the province of Ōmi east of the Biwa Lake, active between 1830 and 1860, which produced both porcelain decorated in underglaze blue and enamelled ware. The incense burner in Fig. 71 from a Japanese collection is characteristic of this enamelled style of *kotō-yaki*.[1] The British Museum has one rather like it.[2]

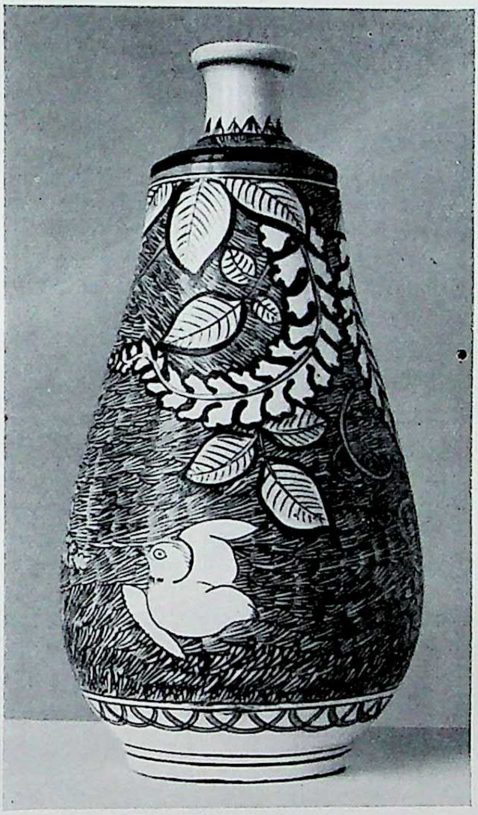

Fig. 70. Bottle. Porcelain. Painted on a striped iron red ground with dark red, yellow and light blue-green with wisteria and a bird. Ht. 27 cm. Kutani, nineteenth century. Museum für Kunst und Gewerbe, Hamburg. A bottle, certainly older, of the same shape and size but decorated with enamels different in colour, in Honey, *The Ceramic Art of China and Other Countries of the Far East*, London 1954, Colour Plate C, belonging to Richard de la Mare.

Since the early nineteenth century Seto (Owari province) has produced porcelain in addition to its long-valued tea ware. The potter Kato Tamikichi learnt the technique in Arita. Good work was done in the older blue-and-white Seto porcelain,[1] but the kiln resorted more and more to the production of less attractive pieces of technical virtuosity for the growing export market, gigantic vases and dishes, and flower pots and other shapes with white relief on a blue ground.

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[1] *Kotō* = east of the lake.

[2] Hobson, *Handbook of the Pottery and Porcelain of the Far East*, Fig. 259.

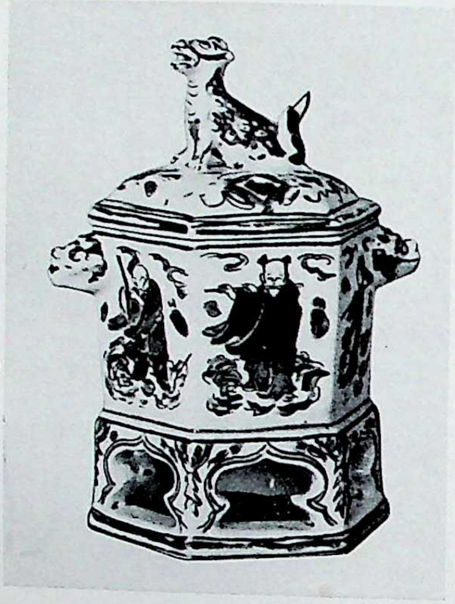

Fig. 71. Hexagonal incense burner. Porcelain. Painting of six Taoist immortals in underglaze blue, iron red and green enamel. Ht. 12·4 cm. *Kotō-yaki*, nineteenth century. After *Meihinshū*, sub-section *Tōjiki Hyakusen*.

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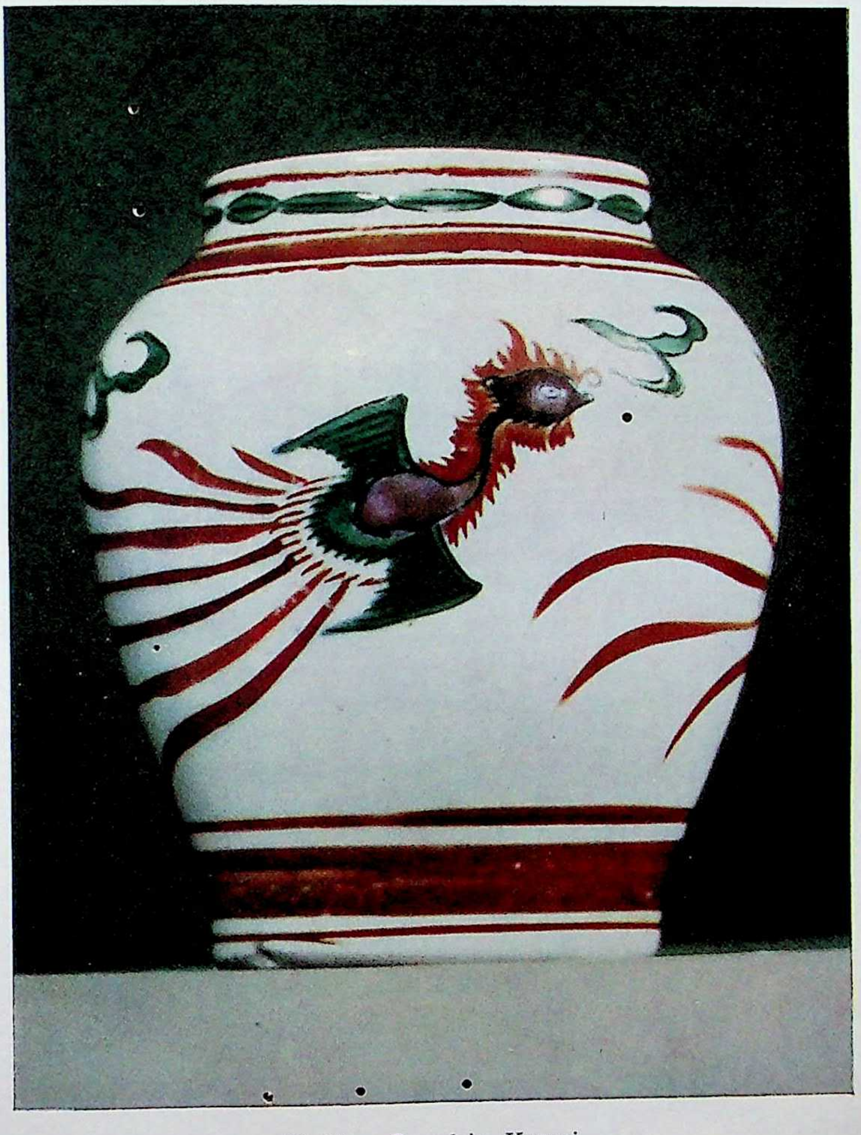
[1] E. Hannover, *Pottery and Porcelain*, Vol. II. *The Far East* (trans. B. Rackham), London 1925, Fig. 344.



V. Vase. Porcelain, Kutani.
Österreichisches Museum für angewandte Kunst, Vienna

METALWORK

Technique

Japanese metalwork, like the Chinese, makes more use of base metals than of gold and silver. Copper is the most common, often alloyed with other metals, and particularly with tin to form bronze, called in Japanese *karakane*, 'Chinese metal'. The proportions of copper and tin vary within wide limits from period to period, partly because different patina were sought after at different times.

Several other alloys of copper are common. *Sawari*, including lead as well as tin[1] is known as early as the Nara period and *shakudō*[2] which contains a small addition of gold and silver to make it patinate to a shiny blue or blue-black. *Shibuichi* came later, a grey metal, either light or dark, of copper and silver combined. *Sentoku* is yellow, an alloy of copper with tin, lead and a large percentage of zinc.

Bronze-founders in ancient Japan used the *cire perdue* method, known alike on the continent of Asia and in Europe. The founder first makes a core roughly to the shape of the object to be cast. He coats it with wax, and onto this coating works the details of the outer surface. Protruding wax bars are attached to various points on the model, which is then encased in successive layers of fine foundry sand, leaving the ends of the wax bars clear. The wax jacket between the core and the sand mould is melted out, and the wax bars melt to leave air vents. Molten metal is poured in to fill the space left by the wax and the air is expelled through the vents. When the bronze is cool the sand mould is broken to uncover an exact replica of the wax model. The liquid bronze penetrating into the vents leaves protruding bars on the vessel which have to be filed off.

Iron is next in importance to bronze. Armourers, swordsmiths and *tsuba*-makers were skilful iron-forgers. Statuettes were made in wrought iron or, less commonly, chased. Iron *ciselé* was also much practised.

Precious metal was used relatively rarely on its own for large-scale works.

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[1] It sometimes contains silver as well.

[2] This alloy is often stated to be of copper and gold alone. According to Jirō Harada, *English Catalogue of Treasures in the Imperial Repository Shōsōin*, Tōkyō 1932, *shakudō* today consists of 95 per cent copper, 1 per cent gold and 4 per cent silver. Cf. Kaempfer's description of what he calls '*sowaas*', p. 33.

Silver aureoles and crowns for large Buddhist statues are frequent enough but drinking vessels, in Europe an important part of the work of the silversmith, were provided by lacquerers and potters. Jewellery of precious metal was unknown in ancient Japan. In general the use of gold and silver was restricted to decorating objects of copper, copper alloys and iron. For this purpose, mainly in sword decoration, the different techniques of gilding, plating and inlay are found. *Menuki*, the small ornamental parts of the sword grip, are sometimes made entirely of gold. *Shakudō* and *shibuichi* were often inlaid or appliquéd on iron or copper.

Enamelling was done both in champlevé and cloisonné.

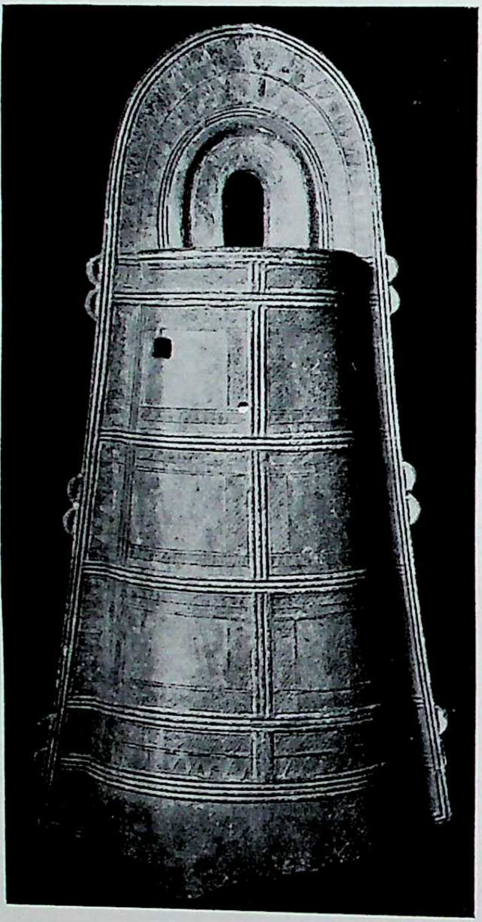

Fig. 72. *Dōtaku.* Bronze. Height 96 cm. First–second century A.D. Courtesy of the Cleveland Museum of Art.

Pre- and Proto-historic Period
(Before the middle of the sixth century A.D.)

The use of metal is not known in Japan before the Yayoi period. Here as elsewhere weapons and tools are among the earliest products of metallurgy. More interesting for art history are the numerous bronze 'bells' called in Japanese *dōtaku*,[1] which are never found associated with other copper or bronze objects. They appear mainly before the proto-historic Dolmen period, distributed over large areas in the centre of the Main Island and the island of Shikoku. Bells like these have not been found on the continent, neither are they found, as the Japanese point out, on the island of Kyūshū, which lies nearest to the mainland. They seem, at least in form, to be peculiarly Japanese. Their outline is characteristic: it narrows towards the top, where there is a high curved flange that continues down the sides [sometimes: Trans.] with little lobe-shaped knobs (Fig. 72) which may not stop at the top of the body, but continue round the curve of the flange. These 'bells' have no clappers, in which they resemble Chinese bells, nor do they show any marks on the outside from a striker. Their function is not known, and has puzzled archaeologists since the seventh century A.D. The size of *dōtaku* varies considerably; the smallest have a height of about 20 cm., the largest 1·5 m. The smaller are regarded as the earlier. The decoration, which suggests parallels with South Chinese art, is in fine relief. On some *dōtaku* the surface is covered with a sort of wave pattern, others have animal and human figures, in others again all kinds of animals are represented in rectangular panels framed with cross-hatching, together with hunting scenes and scenes from peasant life. A few iron *dōtaku* have been found.

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[1] S. Umehara, *Dōtaku no kenkyū*, Tōkyō 1927.

The most numerous finds of the Dolmen period are mirrors. Many are Chinese imports and Japanese imitations of them, but there are some of original design. These latter are circular like the Chinese mirrors and have the pierced knob on the back through which to thread a cord, and are decorated with hunting scenes or with representations of trees, houses and birds. Some have geometric designs or little bells attached round the rim.

Grave goods include weapons and armour. One of the most interesting finds is a helmet in the National Museum, Tōkyō, made of plates of gilt bronze. A horizontal central band is engraved with extraordinary, not always identifiable animals.[1] Other finds include sword pommels and horse trappings in open-work.

From the Introduction of Buddhism (mid-sixth century) *to the end of the Tokugawa Period (1867)*

Buddhist Religious Work

The success of Buddhism provided new employment for the metal-worker. The numerous temples and monasteries were soon filled with images and cult objects of all kinds. It is difficult to assess the contribution of the indigenous Japanese genius to Buddhist art during its first two centuries on Japanese soil. Artistic activity was extensive and on a large scale, and it must be supposed that more and more Japanese craftsmen were employed in the undertakings alongside Chinese and Koreans. The art of the Heian and Fujiwara periods has a distinct Japanese character, even if in the preceding centuries the Japanese were merely learning their trade from the Chinese and Korean master craftsmen.

Buddhist bronze sculpture is outside the scope of this book, but a word about its technical achievement is not out of place. We cite as evidence of this technical excellence the Yakushi Trinity in the Kondō of the Yakushiji (in Yamato)[1] with its 4-metre-high figures, ascribed to the first quarter of the eighth century. The Vairochana Buddha in the Tōdaiji in Nara was cast in the mid-eighth century; the grandson of a Chinese immigrant is named as the sculptor. These works have suffered badly over the years, but the well known 14-metre-high Buddha of Kamakura, cast in the middle of the thirteenth century, is in a better state of preservation.

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[1] *Pageant of Japanese Art*, Vol. IV, Pl. 32, Fig. 66.

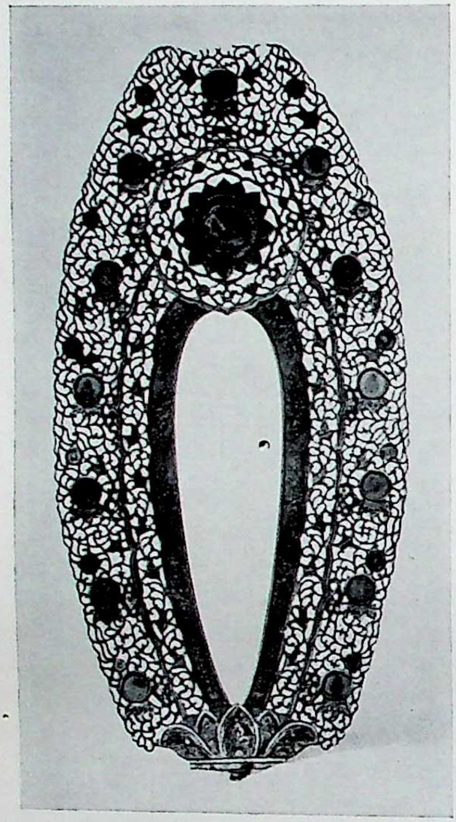

Fig. 73. Aureole. Silver. Thirteen Buddha figures in the circles. Late Fujiwara period. Shitennoji. After *Japanese Temples and their Treasures*, 393.

The great silver or bronze aureoles of Buddhist statues, often making use of skilful openwork, belong to decorative art and thus to the subject-matter of this book. One of the earliest is the large nimbus of the Shaka Trinity[2] in the Hōryūji (Yamato), a work of Tori, the successor of a Chinese artist, dated to 623.

In the shrine of the Tachibana-Fujin in the Kondō of the Hōryūji is an Amitābha Trinity[3] which Kümmel dates to about 670. The open-work silver aureole of the central figure betrays in its palmettes a Hellenistic influence transmitted through T'ang art.[4]

A silver aureole of the late Fujiwara period in the Shitennoji depicts thirteen Bodhisattvas surrounding a lotus flower (Fig. 73).

A masterpiece of open-work is to be seen in the bronze aureole of an eleven-headed Kannon of the fourteenth century in the possession of the Marquis Saburō Inouye, Tōkyō.[1]

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[1] Illustrated by W. Watson, *Japanese Sculpture*, London 1959, Pl. 23a–e and Kümmel, *Die Kunst Chinas, Japans und Koreas*, p. 115.

[2] 'The historical Buddha Shakyamuni and Two Bodhisattvas', *Kokka*, No. 169; *Hōryūji Taikyō*, 49; Kümmel, *Die Kunst Chinas, Japans und Koreas*, Pl. VII.

[3] Amitābha or Amida, Lord of the Western Paradise (cf. p. 25) with the Bodhisattvas Kannon and Seishi. *Hōryūji Taikyō*, 17–19; Kümmel, *Die Kunst Chinas, Japans und Koreas*, Fig. 88.

[4] O. Kümmel (Intro. E. Grosse), *Ostasiatisches Gerät* (*Kunst des Ostens*, Bd. X), Berlin 1925, Pl. 20. R. T. Paine and A. Soper, *The Art and Architecture of Japan*, London 1955.

The metal crowns of wooden Bodhisattvas are stylistically and technically close to the aureoles. An example is the open-work bronze crown of the early seventh century Kannon in the Yumedono of the Hōryūji.[2]

The elaborate built-up silver crown of the Fukū Kensaku Kannon in the Hokkedō of the Tōdaiji is an outstanding work of the Nara period. It has a cast silver statuette of Amida in the front and is set with precious stones.[3]

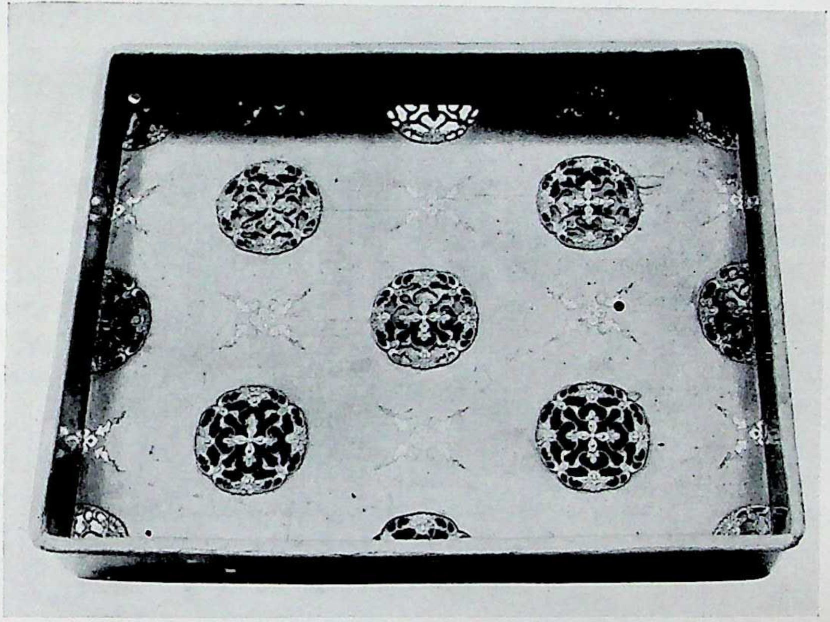

Fig. 74. Tray of a *Karabitsu* (trunk of Chinese form). Pierced and gilded metal medallions, and between them mother-of-pearl inlay. Bth. about 47 cm. *c.* A.D. 1100. Kongōbuji on the Kōyasan, Kii province. After *Kokka* 212.

The crown of the Kichijōten in the Hōryūji belongs, like the statue itself, to the eleventh century.

In this context we should introduce the great hangings called *ban*, and the baldaquins called *tengai* which are found in Buddhist temples.

A remarkable *ban*, previously in the Hōryūji, hangs in the National Museum, Tōkyō.[4] It is made of plates of gilded copper or bronze, each of which is engraved or pierced. The predominant motifs are flying heavenly musicians (apsara) and twining plants. It is listed in the Hōryūji inventory of 747 and is therefore ascribed to the Asuka period (552–645).

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[1] *Berliner Ausstellung altjapanischer Kunst*, 1939, No. 16.

[2] *Hōryūji Taikyō*, 51; Kümmel, *Die Kunst Chinas, Japans und Koreas*, Fig. 85.

[3] *Pageant of Japanese Art*, Vol. IV, Pl. 35.

[4] *Hōryūji Taikyō*, 14, 57; *Pageant of Japanese Art*, Vol. IV, Pl. 33, Fig. 72.

Another important work of this kind is the *tengai* over the Amida of 1050 in the Byōdōin in Uji. The baldaquin over the altar of the Konjikidō in Chūsonji (Mutsu province) is at least a hundred years later.

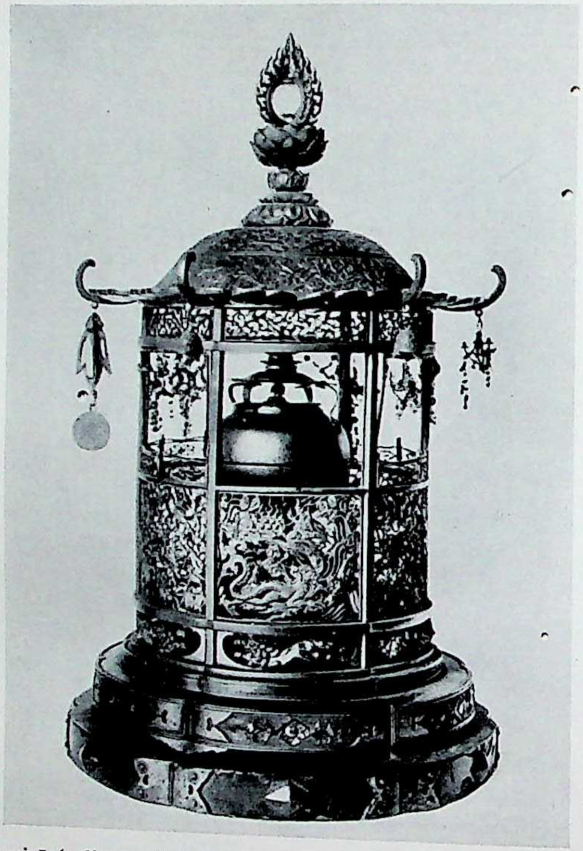

Fig. 75. *Sharitō* (reliquary). Bronze gilt. Ht. 37 cm. Thirteenth–fourteenth century. Saidaiji, Nara. After *Japanese Temples and their Treasures*.

Some of the finest of Buddhist metalwork is the open-work ornamentation of the Tamamushi shrine, originally laid over a ground formed of the wing-cases of the *tamamushi* beetle. It dates from the first half or the middle of the seventh century.[1] With this can be listed the certainly later open-work metal medallions decorating the inner tray of a temple chest in the Kongōbuji (Fig. 74).

Sharitō served to hold relics. Figure 75 shows a reliquary from the thirteenth to fourteenth century in the Saidaiji at Nara. A delicate round shrine stands on two high steps. Its six thin pillars support a low domed roof of Chinese style decorated in *bas relief*. The rafters protrude in a wide upward curve and the crown of the roof is in the form of a lotus pillar bearing a crystal jewel. Six screens, pierced with designs of dragons with sacred pearls in clouds and plant motifs, close in the lower part of the shrine. Under them are six horizontal high reliefs of lions and paeonies. The upper half of the shrine is open, and above the opening six narrow screens, delicately pierced with a design of twining plants, form the transition to the roof. A bronze globe made of two joined hemispheres hangs inside and can be seen through the openings. Inside it is a crystal holder for a relic. Both the shape of the roof and its crowning with the sacred jewel are borrowings from the pagoda of the Chinese.

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[1] *Kokka*, 182.

Holy scriptures, like relics, were kept in elaborate containers. Some of cylindrical shape are made in pierced bronze gilt.

During the Heian and Kamakura periods it was the custom to bury sutras and cult objects in containers of various kinds. The usage is explained by the prevalent idea that the era of the historical Buddha Śakyamuni was drawing to an end to give way to the new era of the Buddha of the future, Maitreya.[1] Excavations at appropriate places have yielded interesting finds: for example a sutra box of gilt bronze in Kimbusen (Nara prefecture) belonging to the Kimbusenji in Nara.[2] It is a slender horizontal box resting on a stand with four curved legs.

One holder for illuminated manuscript scrolls does not belong among these finds, but gives its own history in documents accompanying the scrolls. They were produced in the year 1164 by members of the Taira or Heike family and destined for the Itsukushima jinja in Aki province.[3] The box is of *shakudō*. It is in three sections and stands on a base with three hollow divisions. The outer surface of the sections has a band of decoration: dragons with pearls and stylized clouds in *appliqué* of gilded copper and silver. The slightly domed lid has corner ornaments in the form of clouds and a large centre panel, on which a small pagoda floats on the breath of two dragons.

The form of the base with the three curved openings appears several centuries earlier in China, for instance on a sarcophagus of the Sui dynasty (581–617) in the Boston Museum of Fine Arts.[4]

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[1] *Pageant of Japanese Art*, Vol. IV, pp. 49, 78.

[2] *Pageant of Japanese Art*, Vol. IV, Pl. 39.

[3] Often illustrated, i.a. Bossert, *Geschichte des Kunstgewerbes*, III, p. 149; Kümmel-Grosse, *Ostasiatisches Gerät*, Pl. 22; *Pageant of Japanese Art*, Vol. IV, Fig. 90.

[4] Leigh Ashton, *Introduction to the Study of Chinese Sculpture*, London 1924, Pl. III, Fig. 2.

The form of the begging bowl in the Cleveland Museum of Art (Fig. 76) has many earlier parallels. There is a large collection in the Shōsōin in glazed polychrome pottery.

In the picture of the *tamamushi* shrine reproduced in Fig. 155 the two priests are holding long-handled censers called *egōro*.[1] The oldest example of the *egōro* is one ascribed to the Asuka period in the National Museum, which previously belonged to the Hōryūji, a plain but beautifully shaped piece, made of brass.[2] The end of the handle is in the form of a bird's tail. Several *egōro* are preserved in the Shōsōin; that illustrated in Fig. 77 shows the typical form. The handle here, as in many similar incense burners, has the form of a small lion.

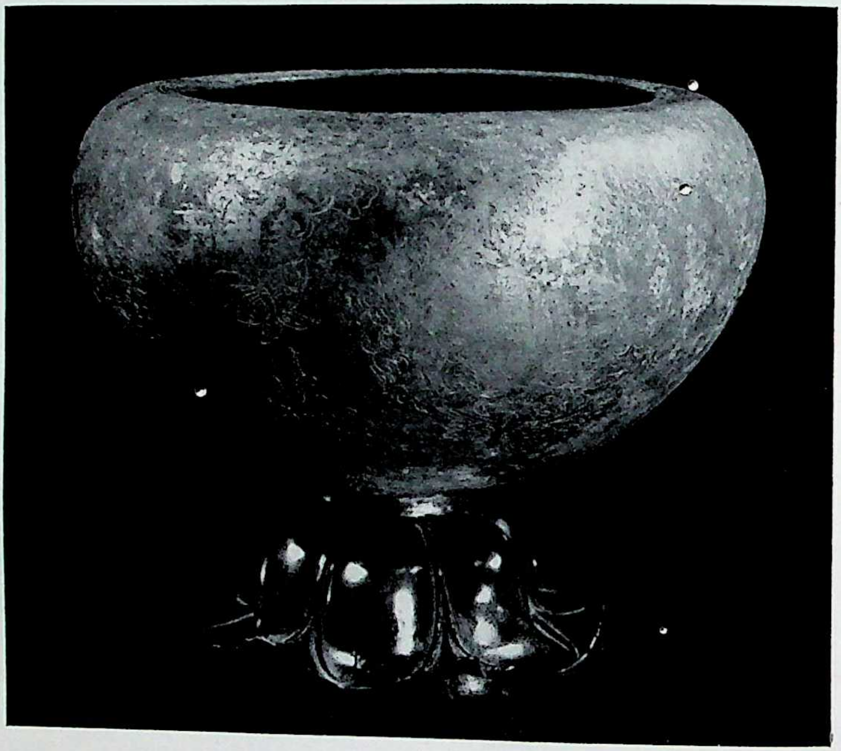

Fig. 76. Bowl. Bronze gilt, engraved. Ht. 12·5 cm. Fujiwara period. Courtesy of the Cleveland Museum of Art, I. H. Wade Collection.

An *egōro* was shown in the 1954 exhibition, 'Oosterse Schatten', in the Rijksmuseum, Amsterdam, from the collection of Six van Wimmenum, Laren.[3] It is decorated with lotus in cloisonné enamel. The catalogue does not give a date (with this technique it is often very difficult to decide on one) but it refers to similar pieces which are known, among others from the erstwhile Takahashi Collection, Tōkyō.

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[1] *E* = handle, *gōro* (*kōro*) = censer.

[2] *Pageant of Japanese Art*, Vol. IV, Pl. 34.

[3] No. 532.

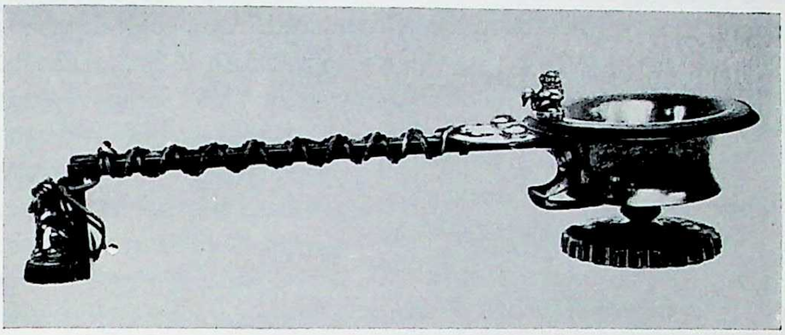
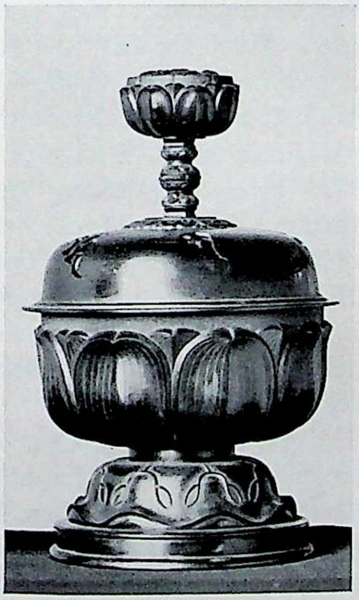


Fig. 77. *Egōro*. Middle T'ang period. Shōsōin, Nara. After Tōyei Shukō.



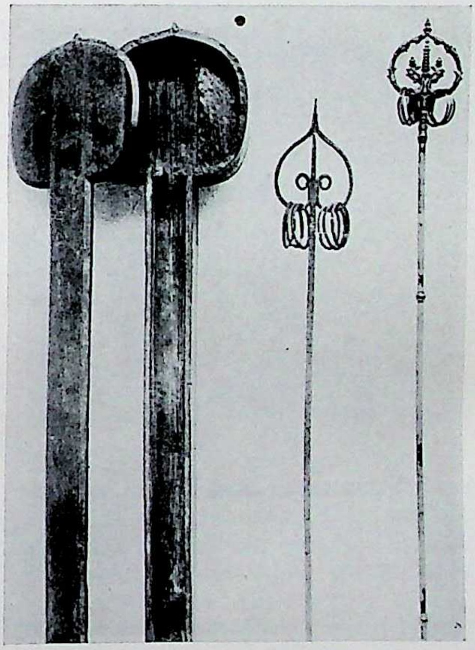


Fig. 78. Buddhist standing incense holder. *Shakudō*. Decorated with lotus motifs. Ht. 30 cm. Tokugawa period. Museum für Kunst und Gewerbe, Hamburg.

Fig. 79. Two *shakujō* with box. Bronze. Shōsōin, Nara. After Tōyei Shukō.

Lotus motifs are used on a standing incense burner of later date in the Hamburg Museum (Fig. 78).

The basic form varied little for the points of staffs of wandering priests and monks; they had metal rings attached to make a jingle. We illustrate two early examples from the Shōsōin (Fig. 79). The right-hand one shows the typical shape fully developed. Two ogival curves join together in a figure like a lotus flower. Their inturned ends hold the Buddhist pearls and a small pagoda forms the central motif. On each of the curves hang, as always, three flat metal rings.

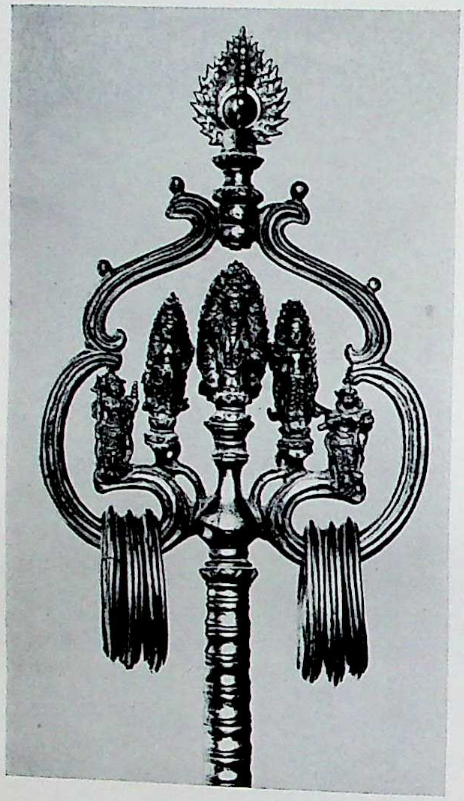


Fig. 80. *Shakujō* terminal. In the centre Amida between two Bodhisattvas, at each side one of the four Kings of Heaven. Shakudō. Ht. 22·5 cm. Zentsūji (Sanuki). After Tajima, *Selected Relics of Japanese Art*.

A simpler *shakujō* terminal, also of the Nara period, excavated in Nachi, Kii province, is in the Tōkyō National Museum.[1] The *shakujō* with figured decoration in the Zentsūji temple (Fig. 80) is alleged to have been brought from China by Kōbō Daishi (774–835). The temple is in his birthplace, Zentsūji (Sanuki province in the island of Shikoku).

The *shakujō* is among the attributes of the benevolent Bodhisattva Jizō (cf. p. 229). Both small and large wooden representations of him always hold this metal staff, often elaborately decorated.

The sceptre held by priests when preaching, *nyoi*, is generally made of ivory, rhinoceros horn or tortoiseshell, but metal was sometimes used. The National Museum in Tōkyō has a *nyoi* of gilt bronze, with a date corresponding to 957.[2] The decoration is engraved with a very stylized paeony-like pattern.

Two kinds of water bottle deserve attention. One is called by the Indian word *kundikā*, in Japanese *suibyō*. A large funnel is attached to the belly, and the neck, always very tall and slender, has an extension like a lid, but which is joined fast to the neck and holds a tube leading into the neck. Ananda K.

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[1] *Pageant of Japanese Art*, Vol. IV, Fig. 80.

[2] Ibid. Fig. 83.

Coomaraswamy and Francis Stewart Kershaw have demonstrated that this corresponds to the drinking vessel of Indian Buddhist monks, which the Chinese pilgrim, I-Ching, saw there in the seventh century A.D. Water was drunk from the spout at the top by tipping up the vessel and pouring the water into the mouth. The funnel was used for filling the vessel. It is not, however, certain that the *kundikā* was solely a drinking vessel. It is sometimes spoken of as an altar vessel to be placed in front of the figure of the Buddha and used by the priests for hand ablution.

This form of vessel can be traced back in India as far as the Maurya period (326–185 B.C.) but it cannot be dated in East Asia with any certainty before the eighth century A.D. From then onwards it seems to have been produced in quantity; there are many examples in metal, earthenware and stoneware, a large proportion of them coming from Korea.[1]

From the various metal *kundikā* preserved in Japan one in the Shōsōin is illustrated here because it is the earliest which can be given an approximate date (eighth century) (Fig. 81). Another, ascribed to the Nara period, was originally in the Hōryūji and is now in the Tōkyō National Museum.[2] The Mishima sanctuary in Izu province possesses an early *kundikā*.[3]

In Buddhist paintings the *kundikā* is seen among the equipment of priests and as an attribute of deities.

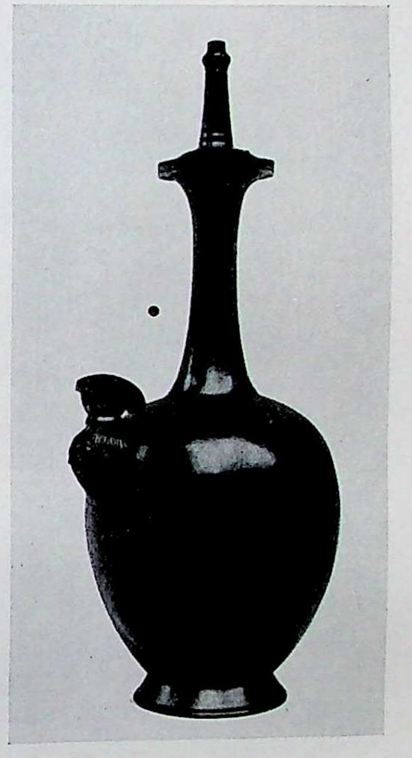

Fig. 81. *Kundikā*. Bronze. On the funnel, a mask. Ht. about 33 cm. Shōsōin, Nara. After Tōyei Shukō.

The ambrosia vessel (Indian: *Amṛta kalaśa*) is similar in form to the *kundikā*, but has no funnel. It too is among the attributes of Buddhist figures, for example in a painting in the Tōkyō School of Fine Arts representing the apparition of Maitreya.

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[1] Fourteen examples in stone-ware or metal are illustrated in the 8th and 9th volumes of the *Chōsen Koseki Zufu* (Korean Monuments).

[2] *Pageant of Japanese Art*, Vol. IV, Pl. 37.

[3] Shūko Jisshū, Dōki, Part 3.

A bronze bottle in this form in the Imperial Collection in Tōkyō[1] belongs to the seventh to eighth century.

An unusual type is represented by a gilded copper ewer in the Shōsōin. Here a tall neck rises above a disc-shaped body, with a very broad horizontal lip. The long spout ends in the shape of a fantastic bird's head (Fig. 82).

For the shapes of bronze flower vases the archaic Chinese *tsun* vases were often taken as models, for example for the vases of the Hokkeji in Nara which were cast in 1325.[2]

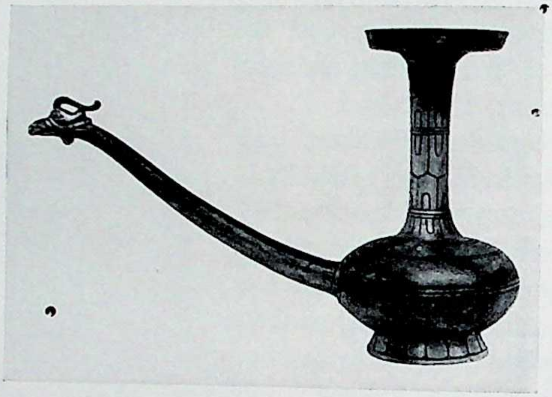

Fig. 82. Ewer with long spout. Copper, gilt. Shōsōin, Nara. After Tōyei Shukō.

Containers for aromatics figure in temple furniture. The Hōryūji possesses one of simple globe shape.[3]

Like the pre-Buddhist bells of China, Far Eastern Buddhist temple bells, frequently very large, are often without clappers. They hang in wooden towers and are sounded by beating with a wooden rod hung beside them. There are not many of these bells in Japan. The oldest dateable one is from the year 698 in the Myōshinji in Kyōto.[4] The dome is divided by lines into three zones of approximately rectangular panels, growing slightly smaller towards the top. In the top row they are each dotted with twenty-eight knobs in the same way as the ancient Chinese bell.

A bell in the Byōdōin in Uji is a good five centuries later in date.[5] The decoration is divided up in the same way as on the older bell.

Small priests' handbells called *rei* have a clapper. Their handle has the form of a *vajra* (cf. Fig. 85 left). This magic implement appears on the dome of these bells as a motif of decoration. Others motifs are lotus and sanskrit characters.

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[1] *Hōryūji Ōkagami*, Tōkyō 1913–19. Also in Kümmel-Grosse, *Ostasiatisches Gerät*, Pl. 35.

[2] *Histoire de l'art du Japon*, p. 140.

[3] *Hōryūji Ōkagami*, also Kümmel–Grosse, *Ostasiatisches Gerät*, Pl. 21.

[4] *Pageant of Japanese Art*, Vol. IV, Fig. 74.

[5] Kümmel–Grosse, *Ostasiatisches Gerät*, Pl. 31.

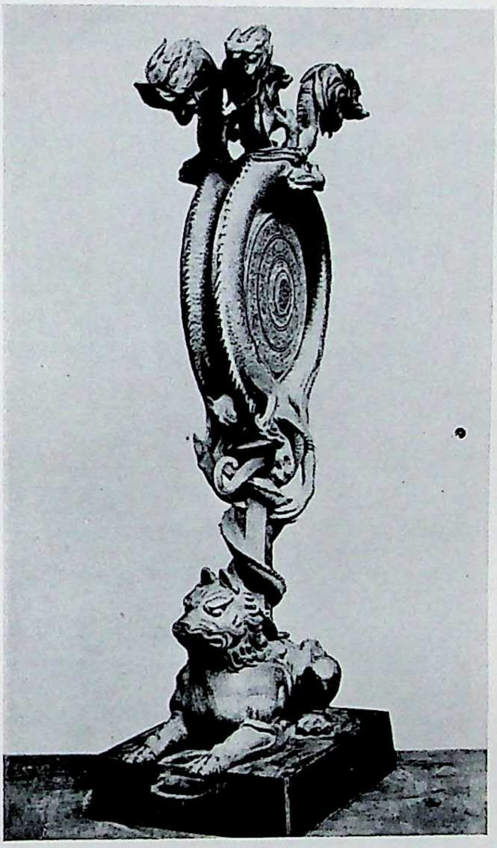

Fig. 83. Stand for a gong. Bronze. Ht. 188 cm. Kōfukuji, Nara. After Tajima, *Selected Relics of Japanese Art*.

In this context belong the little gilt bronze bells, *chintaku*, that hang on temple banners as weights.

Bronze or iron gongs, *kei*, or *kyō*, are a part of temple furniture. One of these is preserved in the Kōfukuji in Nara. It hangs on a big stand formed of four dragons (of Chinese or Japanese origin?). Earlier the stand held a Chinese musical stone (Fig. 83). A bronze *kei* with lotus ornament, ascribed to the Heian period is in the Zenrinji in Kyōto.[1]

The Berlin collection had a gong of about fourteenth century date of gilt bronze. It was in the shape of a butterfly and hung on a black lacquer stand.[1]

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[1] *Pageant of Japanese Art*, Vol. IV, Pl. 43.

Temple gardens were lit by tall lanterns, and these are sometimes masterpieces of bronze casting. In Fig. 84 is the octagonal lantern in the Tōdaiji, ascribed to the Nara period; on its open-work sides relief figures of lions among clouds alternate with Bodhisattvas as musicians.[2]

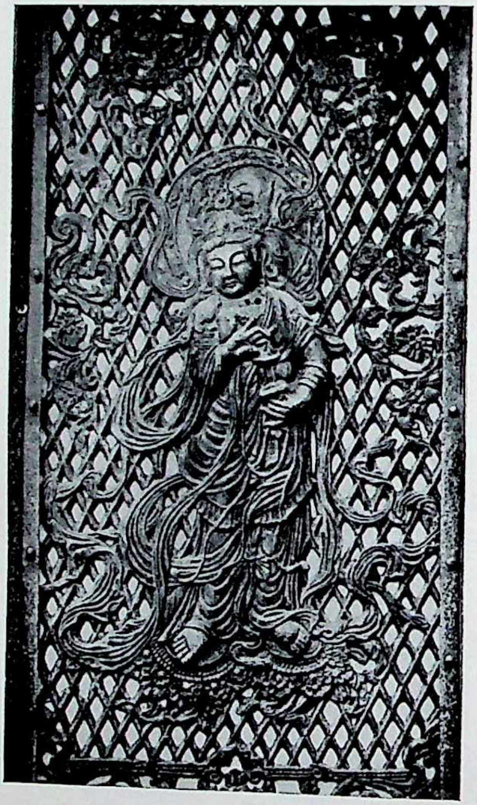

Fig. 84. Detail of a temple lantern. Bronze. Ht. of whole lantern 4·63 m. Nara period. Tōdaiji, Nara. After Tajima, *Selected Relics of Japanese Art*.

The most important of smaller cult objects is the wheel (Sanskrit: *chakra*; Japanese: *rimbō*), a very ancient Indian symbol, on the one hand of Chakravartin, the Universal Monarch of this world, on the other of the Lord of a transcendental world: Buddha (Fig. 85). In Buddhist symbolism it acquired a special significance as the 'Wheel of the Law' which was put into motion by the historical Buddha after his Enlightenment. In Indian art in the early days of Buddhism the Enlightened One was not given human form, but was symbolized by the wheel. It is one of the symbols held by many-armed Buddhist figures.

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[1] Kümmel-Grosse, *Ostasiatisches Gerät*, Pl. 29.

[2] Another side is illustrated in *Pageant of Japanese Art*, Vol. IV, Pl. 36. Also a general picture, Fig. 79.

The *vajra* (Japanese: *kongō*), another of the cult symbols, is the divine weapon named in ancient Indian poetry. In Buddhist art it is the attribute of the divinities singled out by the mystical sects. The swords carried by some of these divinities have on occasion a *vajra*-shaped handle. *Vajra*-shaped handles for hand bells have already been referred to. The *vajra* is a double trident with the points turned inwards. Sometimes there are four or five points instead of three (Fig. 85).

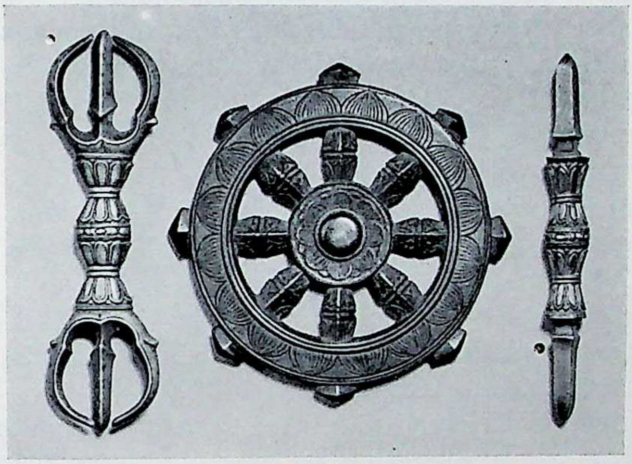

Fig. 85. Three Buddhist cult objects. Left, *vajra*. Centre, *rimbō*. Right, *tokko*. Bronze. Diam. of wheel 12·5 cm. Tokugawa period. Museum für Kunst und Gewerbe, Hamburg.

The third cult symbol is the sceptre-shaped *tokko* (Fig. 85).

Secular Pieces (except mirrors, armour and sword ornament)

Most secular metalwork was commissioned for the tea ceremony. *Chagama*, iron tea-kettles with low relief, have been cast since the fifteenth century, the middle of the Ashikaga period. The rings to lift them are of wrought iron, while the lid is generally of copper or bronze and often inlaid. The main production centres for the kettle were Ashiya in Chikuzen province, and Sano in Shimotsuke, where the Temmyō family worked. Ashiya pieces are considered the more elegant. The Tōkyō National Museum[1] has a handsome

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[1] *Pageant of Japanese Art*, Vol. IV, Pl. 48.

chagama of this type, dating from about 1500. It is decorated in raised line relief with five horses and a hill motif. The style of decoration is reminiscent of ink painting and is found on other kettles of the same or rather later date.[1] This is to be expected, since painters like Sesshū (1420–1506) provided sketches for them. So also did Tosa Mitsunobu (1434–1525), who worked in a different style.

A late sixteenth-century *chagama* decorated with the two imperial coats of arms, the seventeen-petalled chrysanthemum and the *paulownia imperialis*, is reputed to be the work of the kettle-caster Yojirō of Kyōto and once to have belonged to Hideyoshi. Several dated pieces by Yojirō exist, including lanterns and kettles.[2]

A close pattern of paeonies decorates a *chagama* in the erstwhile Department of Far Eastern Art in the Berlin Museum, attributed to the seventeenth century by O. Kümmel.[3]

Hibachi, charcoal basins with perforated lids, were mostly cast in bronze, but sometimes wrought in iron. They were used for warming the hands, and, in more recent times, for lighting pipes.

A beautifully wrought *hibachi*, which O. Kümmel does not think earlier than the end of the sixteenth century, is in the Imperial Museum in Tōkyō, having once formed part of the Hōryūji collection. On one side is a silhouette of the moon-dwelling hare with its mortar, on the other a silhouette of the sun bird.[4]

Incense was not confined to Buddhist ceremonies but used on special occasions in private life, for example for the *chanoyu* and for a society game called *kō-awase*, in which the participants had to guess from the fragrance of the smoke what material was being burned. There are both standing- and hand-incense burners, many in the form of animals. Plant shapes like the lotus were more realistic when used for secular than for religious incense burners.

The incense game made use of *kōbashitate*: quiver-shaped containers with pierced walls, often of silver, which held the small tongs and shovels (cf. Fig. 167).[5]

Hanaike are flower vases to stand in the *tokonoma*. Though for the most part they were made in pottery, bronze ones are not uncommon.

For the equipment of the writing table metalwork provided *fudetate* (brush stands) and small *mizuire* (water holders) from which water is sprinkled onto the rubbed ink block. These latter are kept in *suzuribako* (ink block box) (cf. Fig. 145).

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[1] *Pageant of Japanese Art*, Vol. IV, Fig. 97; W. Speiser, *Die Kunst Ostasiens*, Berlin n.d., Figs. 128, 129.

[2] Kümmel gives the following dates from Thieme and Becker, *Allgemeiner Lexikon der bildenden Künstler*: 1577, 1580, 1583, 1585, 1600 and 1610.

[3] Kümmel-Grosse, *Ostasiatisches Gerät*, Pl. 78.

[4] *Hōryūji Ōkagami*. Kümmel–Grosse, *Ostasiatisches Gerät*, Pl. 121.

[5] Cf. also J. Brinckmann, *Kunst und Handwerk in Japan*, Berlin 1889, p. 159.

Metal was much used to decorate the woodwork of temples and dwelling houses. Temple pillars stand on a bronze footing above the base, and many other parts are richly ornamented with bronze. Metal *kugikakushi* (Fig. 86) are fixed over the mortice jointings of horizontal beams with vertical posts. Sliding doors of rooms and cupboards are fitted with *hikite*, inset finger plates. (Fig. 87), to make them easier to open. Enamel was used on *hikite* and

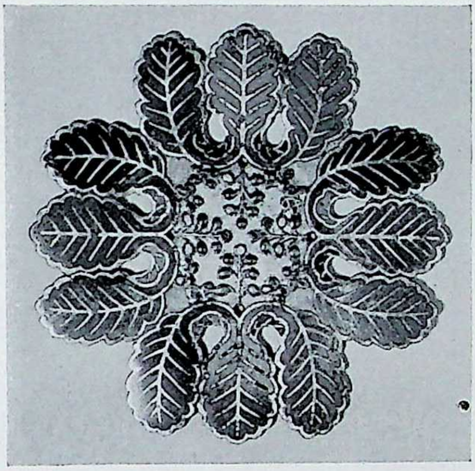

Fig. 86. *Kugikakushi*. Bronze. Four *kiri* emblems in champlevé red, green, violet and blue-green enamel. The button-shaped flowers in the centre in polychrome enamel. Ht. and Bth. 14·5 cm. Tokugawa period. Museum für Kunst und Gewerbe, Hamburg.

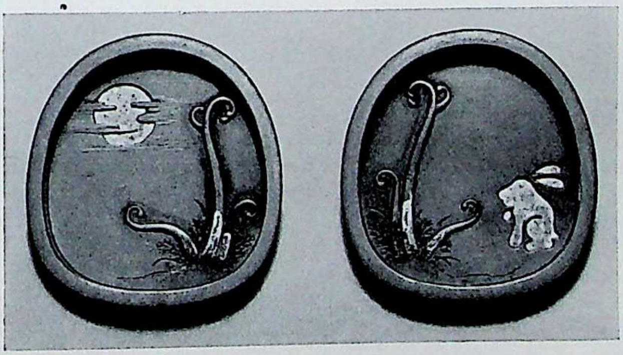

Fig. 87. Two *hikite* with matching designs. Hare and fern in moonlight. Ht. 5·5 cm. Tokugawa period. Museum für Kunst und Gewerbe, Hamburg.

kugikakushi after about 1600, and it was used for the first time on sword ornament shortly afterwards by Hirata Dōnin.

Mirrors

Mirrors of pre-Buddhist date were dealt with on p. 97.

Of later mirrors there are no less than fifty-eight in the Shōsōin (eighth century). Most of them are round, some six- or eight-lobed, and some square or octagonal. Many have relief design on the back: creatures of Chinese fable, in friezes or freely spread over the surface, or, on the 'vine mirrors', close vine-scrolls among which move wild animals, birds and insects (Fig. 88). Sometimes the back is lacquered, with ornament of gold and silver or of mother-of-

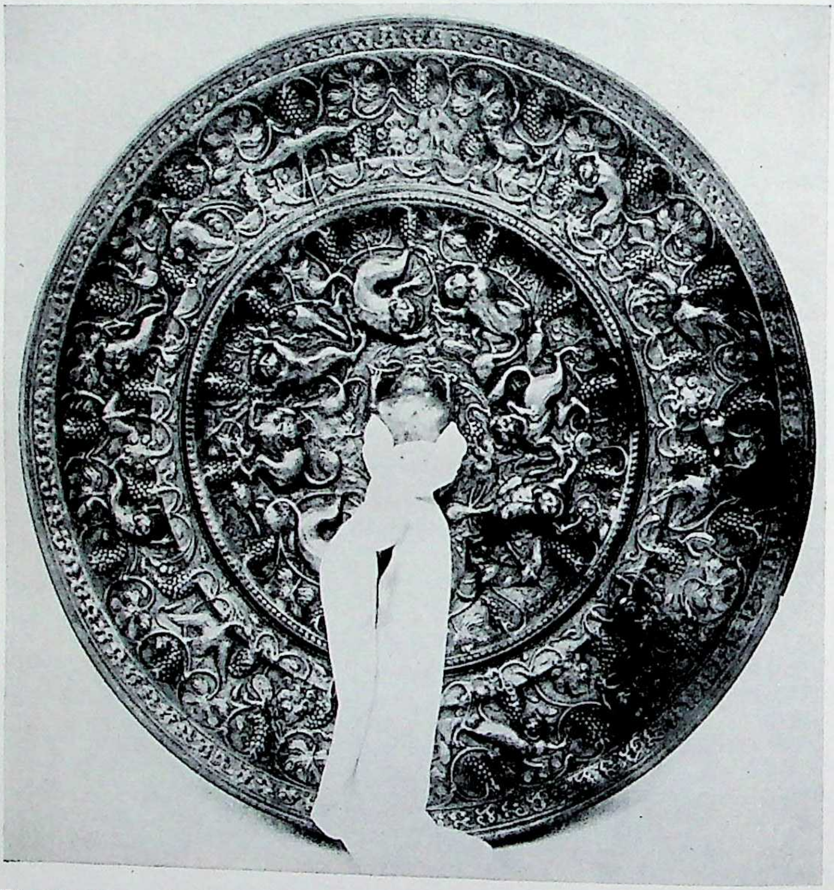

Fig. 88. Vine mirror. Bronze. China. T'ang period (A.D. 618–906). Shōsōin, Nara. After Tōyei Shukō.

pearl embedded in it. One of the most beautiful mirrors is silver plated; it has an engraved and embossed design of Taoist spirits, dragons, a phoenix, cranes and deer in an island landscape. The central picture is surrounded by a plant scroll reminiscent of Hellenistic art (Fig. 89)—a resemblance far from unique at this period.

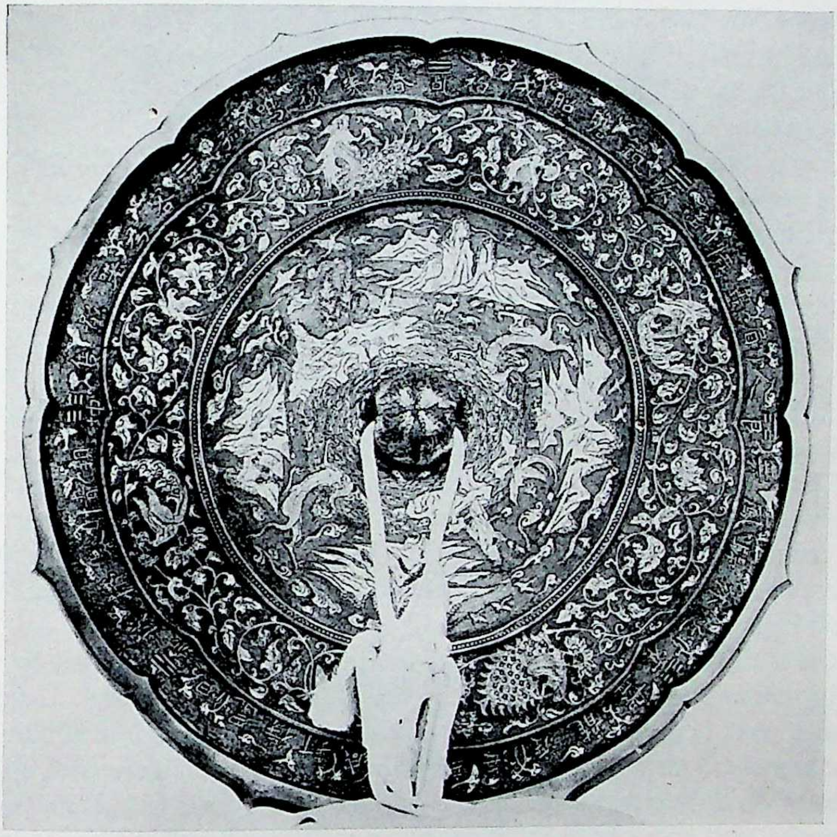

Fig. 89. Bronze Mirror. Decorated with embossed and engraved silver plate, partly gilded. On the islands of the central design are dragons, a phoenix, cranes and deer. Spirits playing the *ch'in* (a kind of zither) and mouth-organ. In the broad band phoenix, peacocks and other birds in a twining plant. Round the edge are the *pa-kua* (Chinese signs of the elements), birds, flowers and a poem. Diam. 40·5 cm. China, T'ang period (618–906). Shōsōin, Nara. After Tōyei Shukō.

A twelve-sided silver mirror, decorated on the back in cloisonné enamel, is a strikingly unique piece from the technical point of view.[1] There is only this one of cloisonné enamel in the whole collection, but the Japanese claim that other pieces with cloisonné have been found.

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[1] M. Feddersen, *Chinese Decorative Art*, Fig. 134.

O. Kümmel published in 1922 a round bronze mirror dated 725, on which is a fine relief portrayal of Maitreya, the Buddha of the Future, called in Japanese Miroku.[1]

Another mirror with relief decoration in the Tōkyō National Museum is ascribed to the eighth century and has the Chinese motif of four steep-cliffed islands rising from the sea.[2]

Otto Kümmel noted that of the many ways of decorating mirrors in the Nara period exemplified in the Shōsōin only bronze casting survived into the following Heian and Fujiwara periods (794–1185). At the same time the style became increasingly Japanese. Mirrors of the Heian period are represented in the Cleveland Museum of Art by one with the edge formed into eight bracket-shaped lobes. Two large phoenix and small stylized clouds fill the surface of the back almost completely (Fig. 90). The general appearance, including the eight-sided division of the circumference, is still strongly influenced by Chinese style.

The type of mirror predominating from Heian times onwards is called *wakyō*, 'Japanese mirror'. Its characteristic shape is a plain circle. Frequently an inner circle concentric with the rim divides the decoration into an outer frieze and a large inner circular panel. The design of the central panel often spills into the frieze (Fig. 91).

On a mirror in the Cleveland Museum the ornament is formed by two flying cranes and fir branches. Branches decorate the frieze as well. A closely similar piece in the Tōkyō National Museum has stylized clouds in addition to the branches.[3] Cranes and fir branches, symbol of long life, are used on the lacquers of this and later periods. Other motifs are *yamabuki* plants (*kerria japonica*) and sparrows, also chrysanthemum, for example on two mirrors published by O. Kümmel belonging to the erstwhile Department of Far Eastern Art, Berlin.[4]

Designers were not content to reproduce single birds and plants, and tried their hand at representations of landscape. A composition of cranes among autumn vegetation appears for instance in relief on an exceptionally large mirror of this period housed in a private Japanese collection (diam. 24·5 cm.).[5]

Landscapes continued to be used as the design on mirrors in the Kamakura period. Sometimes characters of script were added, and the whole, read as a

[1] *Das Kunstgewerbe in Japan*, Berlin 1922, Fig. 39.

[2] *Pageant of Japanese Art*, Vol. IV, Fig. 75.

[3] *Pageant of Japanese Art*, Vol. IV, Fig. 87.

[4] Kümmel–Grosse, *Ostasiatisches Gerät*, Pls. 134, 135.

[5] *Pageant of Japanese Art*, Vol. IV, Pl. 42.

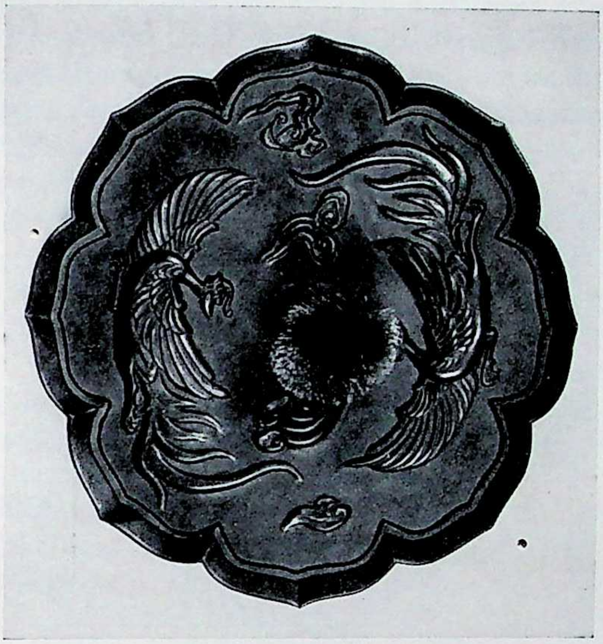

Fig. 90. Mirror. Bronze. Two phoenix and clouds in relief. Diam. 20·6 cm. Fujiwara period. Courtesy of the Cleveland Museum of Art, gift of D. Z. Norton.

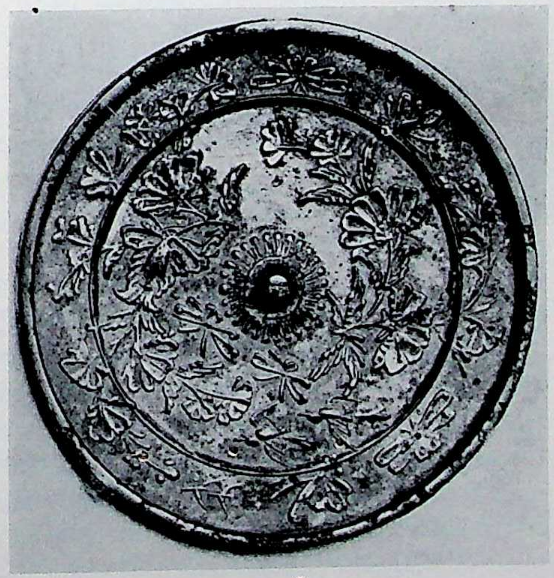

Fig. 91. Mirror. Bronze. Flowers, birds and butterflies in relief. End of the Fujiwara period. Tado Jinsha. Tado. After *Japanese Temples and their Treasures.*

rebus, rendered a poem (cf. p. 173). Single motifs, such as chrysanthemum flowers arranged concentrically, were not completely abandoned.

From the end of the Ashikaga period some mirrors were made with handles; a departure from the traditional perforated knob on the back. The mirror retained its circular shape to which the handle joins rather starkly (Fig. 92).

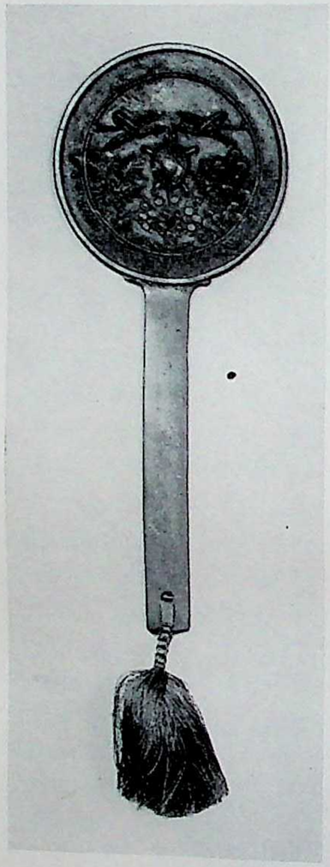

Fig. 92. Mirror with handle. Bronze. Tortoise and cranes in relief. Ashikaga period (1336–1573). Courtesy of the Cleveland Museum of Art.

Armour

It seems that at the turn of the twelfth century Japanese armour acquired, in essentials, the form it was to maintain subsequently. Its peculiar appearance derives from its being made both of the sections fitting the body and of protective pieces hung on to them. These are composed of small metal plates bound to each other with silk and leather strips. They protect the shoulders, abdomen and upper part of the thighs.

The following description of the parts of armour shows that the leatherworker is concerned almost as much as the metal-worker in its production.

A suit of armour with helmet (Fig. 93) is called *gusoku*, without the helmet, *yoroi*.

The iron helmet, *kabuto*, often has a high crown (*hachi*), which is usually made of plates growing smaller towards the top, joined with vertical lines of rivets (Fig. 212*a*). Where these plates meet at the top there is generally a hole, *hachimanza*, surrounded by a metal plate in the shape of a chrysanthemum flower, and the opening itself is often covered with a decorative plaque.

Many helmets, however, are not made of separate plates but of one piece of iron in the shape of a shell, for example, a dragon or the fabulous fish *shachihoko* (Fig. 94).

On the front of the helmet a peak is riveted to the lower part. Above the peak often rise a pair of wing-like plates, *kuwagata*, which in early examples sometimes stretch much higher than the top of the helmet. A blazon is placed between the *kuwagata*.

The neck protection is fastened to the back and sides of the helmet through a line of holes. It is called *shikoro* and is made of several flexible bands of iron laced together. An iron mask, *mempō*, is worn over the face. In front of the mask is fastened a flexible throat guard, *yodarekake*, made of iron bands.

Apart from the very earliest suits made of leather, the trunk covering, *dō*, consists of a front piece, two side pieces and a back piece. Often these sections are made of several plates riveted together. On the back is sometimes a holder[1] for a field badge. The breast plate frequently has chased relief or engraving, and a favourite motif here is the God Fudō, or instead the armour sometimes has a leather covering, stencilled in different colours.

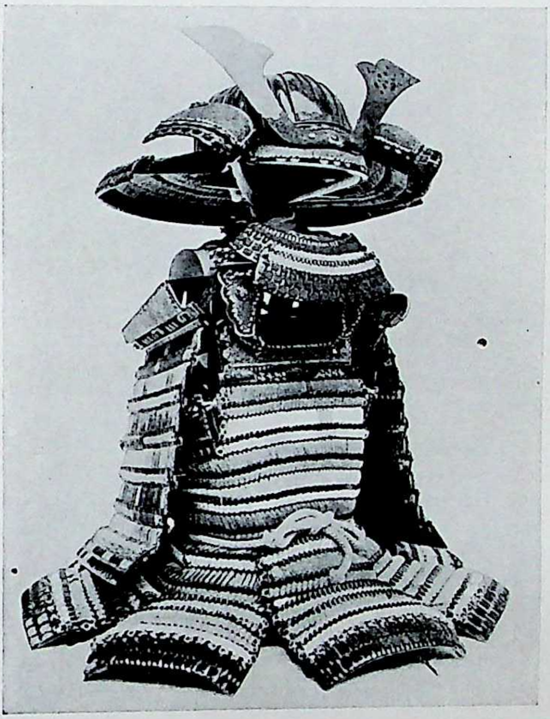

Fig. 93. Armour. Early Ashikaga period. Oyamazumi-Jinja on Miya-ura (an island in the Inland Sea). After *Japanese Temples and their Treasures*, Pl. 402.

Arms and hands are clothed in armlets (*kote*) and gloves of lined mail, covered with metal bands and plates. These often have open-work decoration. The *sode* protect shoulders and upper arm. They are large iron plates or bands of iron laced together, fastened at the top to the side pieces of the armour.

The *kusazuri*, made in several sections, of iron strips, hangs below the armour to protect the hips at the back, and at the front hangs an apron, *maedate*, made of several rows of small iron plates laced together.

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[1] *ukezutsu.*

The greaves, *suneate*, are of compound plates, close fitting to the shins, and sometimes rising above the knee.

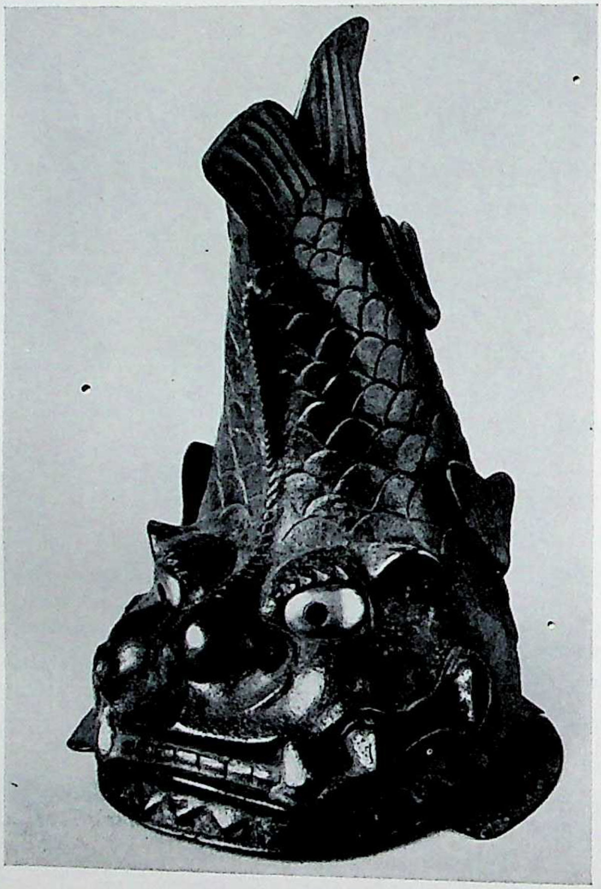

Fig. 94. Helmet in the form of the mythical fish *shachihoko*. Wrought iron, except for the fins separately worked and the eyes of gilded copper. Ht. 39 cm. Fifteenth century. Museum für Kunst und Gewerbe, Hamburg.

The shoes, *tsuranuki*, are made either of metal, leather or bearskin.

The bit is the metal-worker's chief concern in horse trappings, and of this the iron rings at either end of the bit piece, to which the headstraps and reins are attached, are the most important. They are generally pierced in the form of a cross. Sometimes the piercing is more elaborate, for example, in the form of the *kiri* emblem.

Stirrups, shaped rather like shoes, are called *abumi*. They are made either of lacquered wood or of iron which is generally inlaid (Fig. 215). Metal inlay is also often to be found on the armour itself.

The oldest family of armourers is the Myōchin. Their founder, Munesuke (second half twelfth century), who belonged to the Masuda family, took the name of Myōchin at the command of the Emperor. His successors remained the most respected masters of their craft until the middle of the nineteenth century.

The early members of this family seem never to have signed their work. Among the later ones the more outstanding names are Takayoshi (mid-fifteenth century), Yoshimichi (first quarter sixteenth century), and above all Nobuiye (1486–1564), who is probably the same as the famous *tsuba* master of that name (cf. p. 123). The Myōchin have only signed consistently since the seventeenth century.

The family of Sakonji is known from very early times. They too continued into the nineteenth century.

A pupil of Nobuiye, Nobuyasu, founded the family of Saotome in the middle of the sixteenth century. His son Iyetada (active in the Tenshō period 1573–92) made his name as a *tsuba*-maker.

Haruta and Iwai are other famous families of armourers.

Sword Furniture

The strikingly long hilt of the Japanese sword is made of wood with a hollow slit into which fits the tang of the slightly curved blade.[1] A wooden peg through holes in the hilt and tang holds it in position. The *tsuba*, or guard, protects the hand. It is a metal plate, generally circular, with an elongated triangular slit for the tang to pass through, and perforations (*ryohitsu*) to left and right of the tang slit to allow the *kogatana* (sword knife) and *kōgai* (sword needle) to be pulled out of their slots in the scabbard. To prevent the *tsuba* from slipping down the blade the *habaki*, a flat ring of bronze, is placed directly under it. The *fuchi* encircles the hilt at its base. It is another flat ring, the lower edge of which is closed in by a flat plate, perforated like the *tsuba* for the blade tang to pass through. *Seppa*, flat metal washers, are inserted between *tsuba* and *habaki* on one side, and *tsuba* and *fuchi* on the other, to make a close fit. At the top of the hilt, fitting over the end, is the *kashira*, a slightly convex cap with a narrow edge. *Fuchi* and *kashira* are matched in material and technique and complement each other in decorative motifs (cf. e.g. Fig. 124).

The hilt is elsewhere covered with ray-fish skin and over that bound with silk ribbons which are pulled through little slits in the edge of the *kashira*.

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[1] Swords of the Dolmen period were straight, as are the majority in the Shōsōin. Curved blades probably became general *c.* A.D. 1000.

This silk binding holds down on either side of the hilt a small metal ornament, the *menuki*. The pair of *menuki* are matched in the same way as are *fuchi* and *kashira* (cf. Fig. 132).

The scabbard is made of hinoki wood (*retinispora obtusa*) and is often plainly lacquered in black, even with very good blades,[1] but occasionally the lacquering is more elaborate. There is often a metal chape, the *kojiri*.

Many scabbards have on either side, not far from the guard, slots to contain the *kogatana* (Fig. 125) and *kōgai* (Fig. 119). The former is a steel knife with a long flat rectangular handle, the *kozuka*. It is said to have been introduced in the Ashikaga period and among other things to have been used as a dart. The explanation of the *kōgai*, a metal pin, is dubious: it is said to have been used for ordering the hair, while its end, shaped like a small spoon, was used to clean the ears.

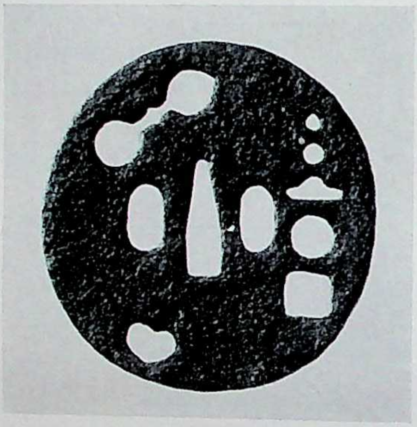

Fig. 95. *Tsuba*. Pierced iron. Diam. 8·4 cm. Fifteenth century. Kunstindustrimuseum, Copenhagen, Halberstadt Collection.

Soldiers were allowed to carry two swords, one large and one small (*daishō* = large and small). The large sword is called *katana*, and the small, *wakizashi*.

At first *tsuba* were manufactured by swordsmiths, but later armourers, particularly the Myōchin, took on their production as well. Armourers' *tsuba* are always splendid examples of the forger's craft: large and thin, often thickened round the rim. The hammered background is sometimes engraved with rays. Usually the circumference is almost a perfect circle (Fig. 95) or the quatrefoil, called *mokkō*. The decoration is limited to simple perforation, leaving most of the surface intact. A negative silhouette presents susuki, pine trees, ferns, bottle gourds, dragonflies, shells, snowflakes, heraldic cherry blossom and *kiri* motifs, or various objects like stone lanterns, tea-pots or war fans. The stark simplification of the shapes often makes them difficult to identify.

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[1] Japanese sword-blades are considered the most perfect ever to have been made. It would be outside the scope of this book, and also outside the competence of the author, to describe the complicated technique of the sword-maker or to give criteria for judging the quality of his work. We refer rather to the literature in the appropriate section of the Bibliography.

So-called Kamakura *tsuba* are of another style: they were not made until long after the Kamakura period (1192–1333). They are decorated with plant, landscape and architectural motifs in a summary low relief. Perforations in the shape of plants and animals are added to the relief designs without any apparent connection.

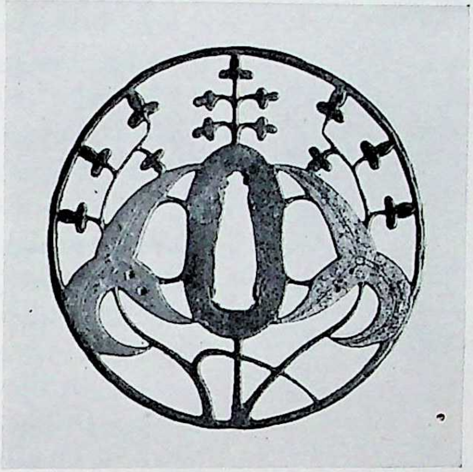

Fig. 96. *Ko-heianjō tsuba*. Pierced iron. Parts with silver or gold plating. Arrow grass and *kiri*(?) motifs. Diam. 8·1 cm. Sixteenth century. Museum für Kunst und Gewerbe, Hamburg.

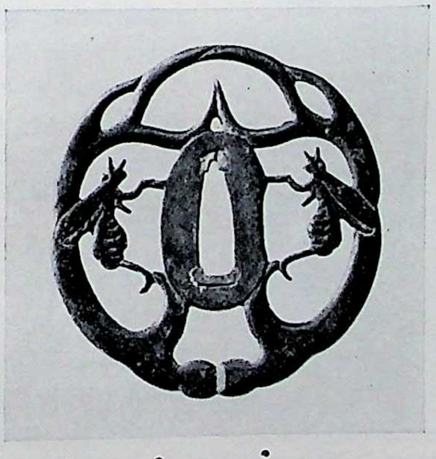

Fig. 97. *Ko-heianjō tsuba*. Pierced iron. Diam. 7·7 cm. Sixteenth century. Kunstindustrimuseum, Copenhagen, Halberstadt Collection.

Ko-heianjō tsuba 'old sword guards of Heianjō' (Kyōto), are the work of special *tsuba* masters who were active after the fifteenth century. Heraldic emblems, flowers, insects and other figures in positive silhouette leave behind very little of the plate. Designs were often worked, too, in outline, so that only thin bars held the whole together (Figs. 96 and 97).

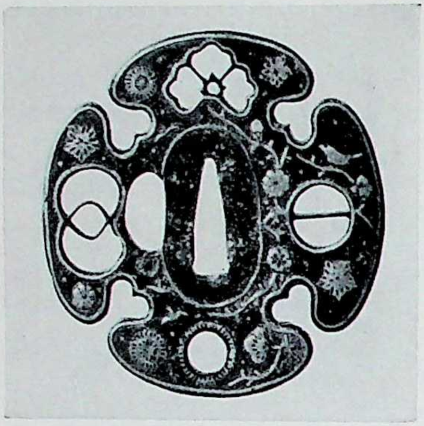

Fig. 98. *Tsuba*. Iron, with bronze inlay. Diam. 8 cm. Ōnin school. Fifteenth century. Kunstindustrimuseum, Copenhagen, Halberstadt Collection.

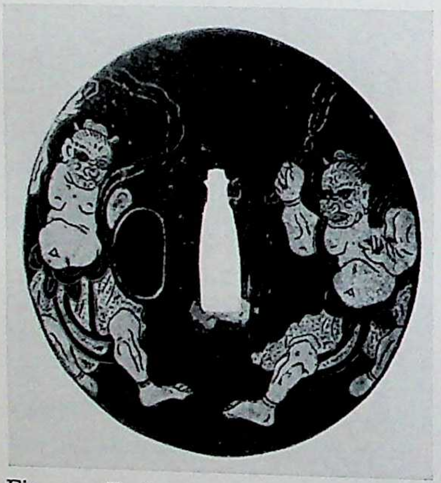

Fig. 99. *Tsuba*. Iron with metal inlay. Design: the two Niō. Diam. 8 cm. Heianjō-zōgan. Sixteenth century. Kunstindustrimuseum, Copenhagen, Halberstadt Collection.

The very short Ōnin period (1467–9) gave its name to armourers' sword guards enriched with inlay. This inlay is raised slightly above the surface, and uses emblem and plant motifs (Fig. 98).

A richer *tsuba* is the *Heianjō zōgan tsuba* (Kyōto sword guard with inlay), which used copper, silver and bronze or other alloy for inlay. Buddhist figures are found among many other motifs. The two Niō are represented on a sword guard in the Kunstindustrimuseum, Copenhagen (Fig. 99), while two *apsara*, angel-like beings, are on a *tsuba* in the Poncetton collection.[1]

A group of *tsuba* named after the Kyōto suburb of Fushimi have, like the Ōnin tsuba, inlay of yellow bronze, but the inlay here is generally flat (Fig. 100). The iron is usually perforated with a ring of emblems or characters, and the space in between patterned with inlaid twining plants.

Several *tsuba* decorated with these *Fushimi zōgan* (inlay) bear the mark of Koike Yoshirō who was active in the second half of the sixteenth century.[2]

[1] *Fr. Poncetton Catalogue*, Vente Drouot, Paris 1929, No. 30.

[2] Sh. Hara in his reference work, *Die Meister der japanischen Schwertzieraten*, 2nd ed., Hamburg 1931, quotes a sword guard of copper with flat inlay in *shakudō* and silver in a floral scroll pattern, signed 'Koike Yoshirō Masaiye' and dated Tenshō 3 = 1575.

Inlay or overlay of scales of bronze and other alloys is called *nunome zōgan. Tsuba* decorated in this way came from the province of Kaga.

There is still uncertainty about the dates of various Fushimi masters who signed Kaneiye. The first of this name is said to have been active about 1500, the second, who is considered the most important, about 1530. Other authorities date the Kaneiye at the end of the Ashikaga period. Shinkichi Hara supports the view that the signature Kaneiye does not appear before 1600.[1]

The Kaneiye reliefs, well wrought and frequently enriched with inlay of precious metals and bronze, show clearly the influence of contemporary and earlier ink painters (Fig. 101). Later craftsmen, who also signed Kaneiye, continue the style of the earlier holders of the name. Fakes of Kaneiye *tsuba* are numerous.

We are better informed about the dates of Nobuiye, who belonged to the Myōchin family. This famous armourer was born in 1486, was active in the provinces of Kōzuke and Kai, and perhaps in Kaga and Sagami, and died in 1564. From his workshop came magnificent wrought and chased iron sword guards. The ductus of the signature on the *tsuba* is different from that on the armour, however, and Hara has suggested that the *tsuba* were produced from his drafts by his pupils and signed with his name.

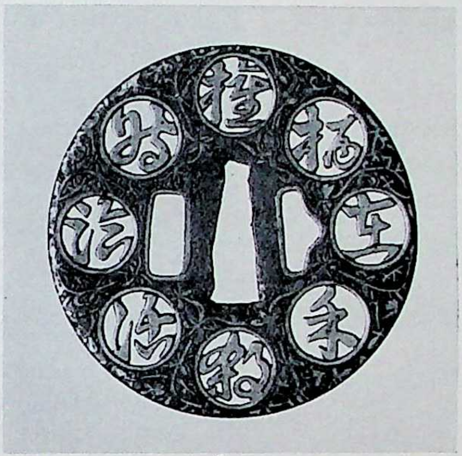

Fig. 100. *Tsuba*. Iron with bronze inlay. Open-work in the form of eight characters. 'In my hand the power to save or to kill.' Diam. 8·1 cm. Style of Koike Yoshirō. Late sixteenth century. Museum für Kunst und Gewerbe, Hamburg.

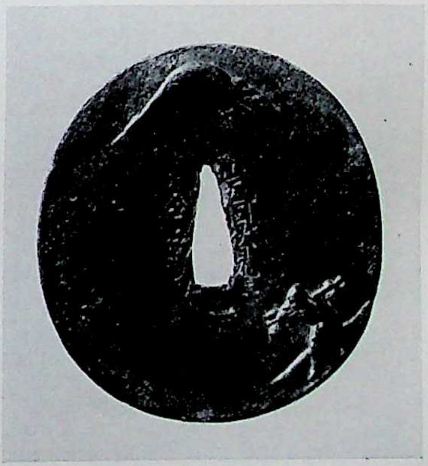

Fig. 101. *Tsuba*. Iron with inlay. Signed 'Kaneiye, Inhabitant of Fushimi in the Province of Yamashiro.' Early seventeenth century. Copenhagen, Kunstindustrimuseum, Halberstadt Collection.

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[1] *Die Meister der japanischen Schwertzieraten*, pp. 49–50.

We may perhaps, as the Marquis de Tressan has done,[1] connect an iron *tsuba* in the Hamburg Museum with the Nobuiye work-shop. The Torii is reproduced in the round, and, severely stylized, the pine trees of the Sumiyoshi temple (cf. p. 256) (Fig. 102).

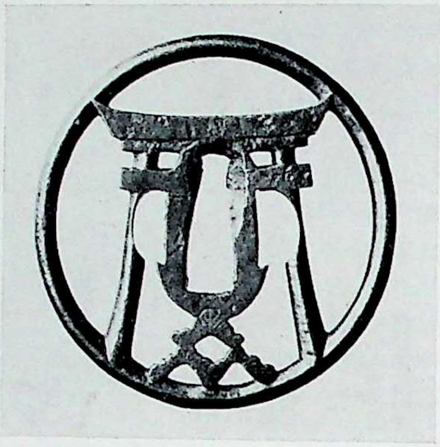

Fig. 102. *Tsuba*. Pierced iron. Sumiyoshi motif. Diam. 7·9 cm. Workshop of Nobuiye? A similar *tsuba* is illustrated in *Tōbanfu*. Cf. Brinckmann, *Yearly Report* of the Museum für Kunst and Gewerbe, 1908, Museum für Kunst und Gewerbe, Hamburg.

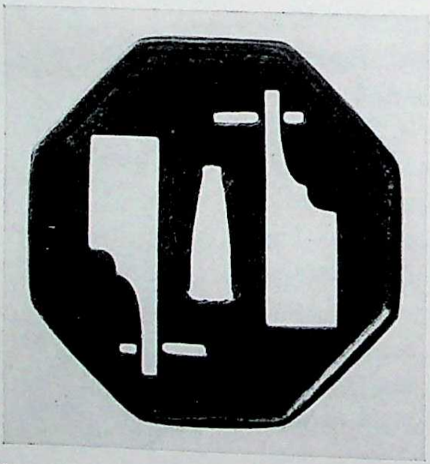

Fig. 103. *Tsuba*. Pierced iron. Two ships' rudders. Diam. 8·6 cm. Myōchin school. *c.* 1600. Kunstindustrimuseum, Copenhagen, Halberstadt Collection.

An octagonal *tsuba* in the Danish Kunstindustrimuseum is to be attributed to the Myōchin school, about 1600. It has two ships' rudders in open-work, an unusual motif (Fig. 103).[1]

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[1] 'L'évolution de la garde de sabre Japonaise', Soc. Franco-Japonaise de Paris, Extrait des *Bulletins* XVIII, XIX–XX, XXII, XXV, 1910–12, pp. 26, 27. Cf. also J. Brinckmann, *Museum für Kunst und Gewerbe in Hamburg*, Jahresbericht 1908.

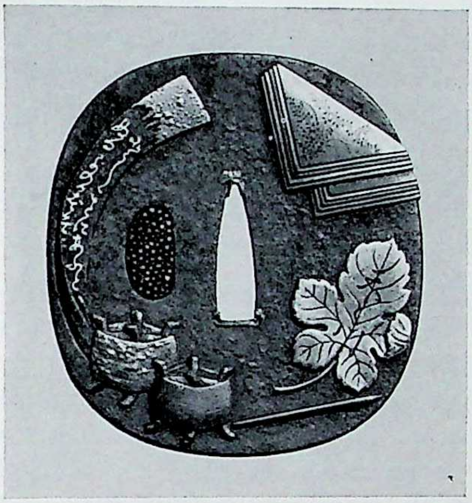

Fig. 104. *Tsuba*. Iron with gold, silver and *shakudō* inlay. *Tanabata* motifs: mulberry leaf, paper, brush and bobbins. Cf. p. 256. Diam. 8·7 cm. Umetada school. Museum für Kunst und Gewerbe, Hamburg.

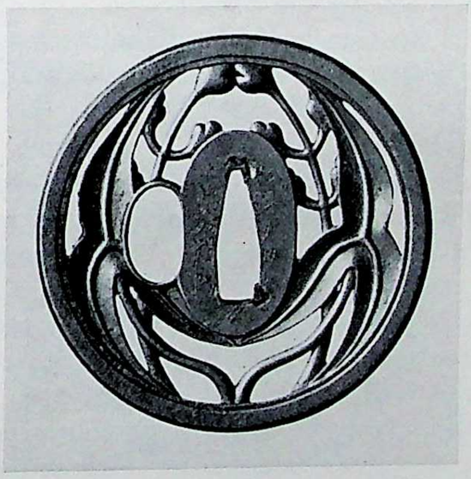

Fig. 105. *Tsuba*. Pierced Iron. Arrow grass. Signed 'Shōami Dennai in Akita, Dewa province'. Diam 7·7 cm. *c.* 1600. Museum für Kunst und Gewerbe, Hamburg.

The Umetada family of swordsmiths made *tsuba*. Their best known representative is Myōju (1558–1631) who worked in Nishijin, a district of

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[1] Probably an emblem, as the Marquis de Tressan assumes. He illustrates a *tsuba* with the same motif. 'L'évolution de la garde de sabre Japonaise', Fig. 22, p. 18.

Kyōto. He used iron as a base, but his favourite metal for *tsuba* was *sentoku*, or failing that, bronze, which he decorated with a flat inlay of precious metals, copper or alloys. His many motifs include twining plants whose tendrils spread in a very free design over the surface. An example of this design is a *tsuba* in the Toyokage Yamanouchi Collection, Tōkyō[1] and there was one very similar in the erstwhile Jacoby Collection, Berlin.[2]

The sword guard in Fig. 104 with motifs taken from the *tanabata* (weaver) festival is a work of the Umetada school (cf. pp. 249, 256).

Branches of the Umetada family spread out from Kyōto to work in various provinces.

The Shōami, likewise a family based on the imperial city, was even more widespread. Shōami Masanori remained in the capital and worked in Nishijin in the last quarter of the seventeenth century.

In 1600 Shōami Dennai founded one of the many branches of the Shōami in Akita, Dewa province, at the far north of the Main Island. A sword guard signed by him figures leaves and flowers of the *susuki* (Fig. 105). Shōami Dembei, whose signed *tsuba* with pine-needle motif is illustrated in Fig. 106, worked in the same town in the eighteenth century. Figure 107 shows a *tsuba* with a design formed of a thread-holder and a well enclosure which is signed 'Shōami Shigenaka'.

Sword guards with the signature of the Kunitomo family originate from Kameyama in Ise province. They have relief inlay of the grey bronze called *sawari*.

Owari province provides excellent *tsuba* in open-work, with the heraldic crane as its speciality. The wings and feathers fill the circle in perforations spreading out more widely towards the circumference. Other motifs are folding fans; very stylized wild geese; myōga, a kind of ginger plant; and the wisteria emblem.

Tsuba from Higo province are among the best. The makers here enjoyed the patronage of the princely family of Hosokawa, whose crests, a constellation, cherry flower and *paulownia*, are naturally frequently used in the decoration. Research began early into the various schools of this province[3] and our information is therefore extensive. We will name a few of the most prominent artists.

Matashichi (1613–99) was a member of the Hayashi family; he worked in

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[1] *Pageant of Japanese Art*, Vol. IV, Fig. 104.

[2] Kümmel, *Das Kunstgewerbe in Japan*, 1922, Fig. 77.

[3] Gustav Jacoby, *Die Schwertzieraten der Provinz Higo bearbeitet nach dem japanischen Werke 'Higo Kinkoroku' des S. Nagaya* (Sword Furniture of Higo Province after the Japanese book *Higo Kinkoroku* by S. Nagaya), Hamburg 1905.

Kasuga and is known as the founder of the school of that name. The Kasuga artist Tōhachi (1723–91) is famous for his gold inlay.

Juhei Masatada (1766–1820) worked in Kumamoto. He founded the Kamiyoshi family which in later times was represented by the outstanding artist who signed Masayasu or Rakuju (1817–84).

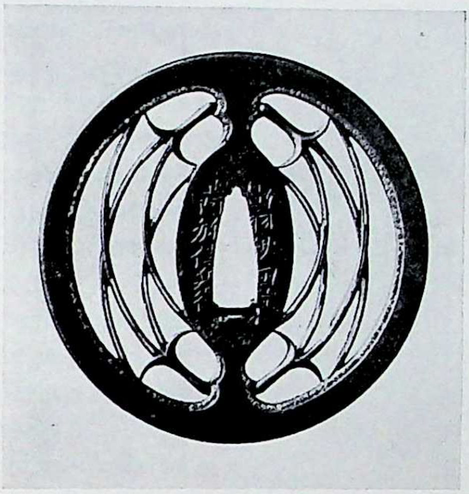

Fig. 106. *Tsuba*. Iron, open-work relief. Pine needle motif. Signed 'Shōami Dembei, Akita, Dewa province'. Diam. 8 cm. Eighteenth century. Museum für Kunst und Gewerbe, Hamburg.

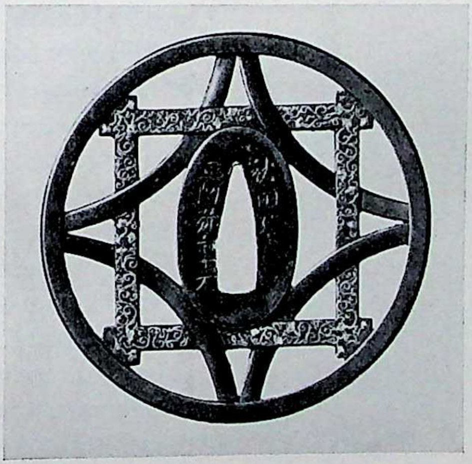

Fig. 107. *Tsuba*. Iron, open-work in the shape of a thread holder and a well top, with inlaid twining plants. Diam. 7·8 cm. Signed 'Shōami Shigenaka in Akita'. Eighteenth century. Museum für Kunst und Gewerbe, Hamburg.

Many iron *tsuba* of the Shimizu family (Jingo school) are recognizable by heavy relief in bronze. As an example of their style we illustrate a *tsuba* from the erstwhile Poncetton Collection (Fig. 108).

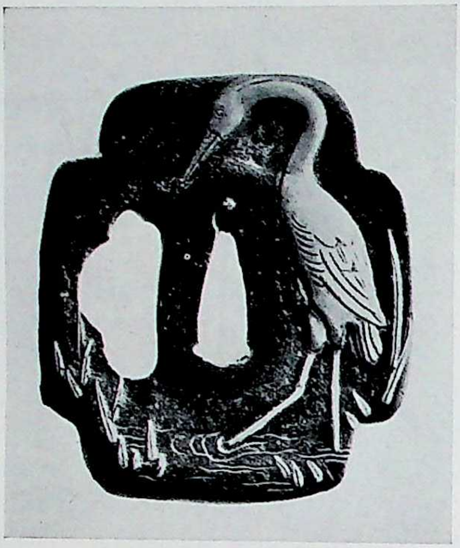

Fig. 108. *Tsuba*. Iron. Relief of a stork in *sentoku*. Diam. 8 cm. Work of the Shimizu family in Higo. Eighteenth century. After *Poncetton Catalogue*.

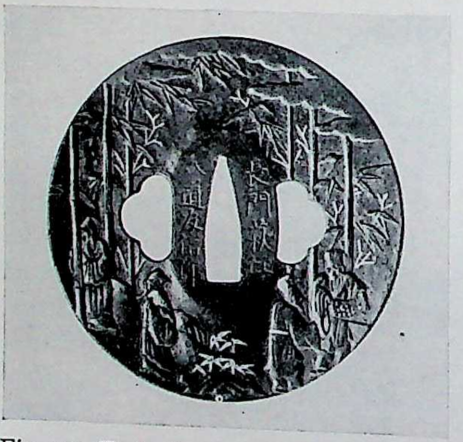

Fig. 109. *Tsuba*. Iron with inlay. A Chinese sage in a bamboo grove. Signed 'Nyudō Tomonobu, living in Hagi in Nagato'. Museum für Ostasiatische Kunst, Cologne (Oriental Art Museum).

Finally there is the Suwa family whose fifth member is considered to be the best, called either 'Ikuhei' or Masatari (1732–1803).

Many amateurs in Higo attempted *tsuba*-making with some success.

Higo was almost equalled in importance by the nearby province of Nagato, which lies in the south-west part of the Main Island. The craftsman families seem generally to have lived in Hagi.

Masatomo, founder of the Okada family (1601–88) was probably a pupil of Umetada Myōju. The most famous representative was Nobumasa (1642–1721).

The Nakai family was founded by Tadatsugu, who died in 1703. Hara considers that a sword guard in the Hamburg Museum is his work. It has a plain scroll design in open-work relief.[1] The erstwhile Oeder Collection possessed a sword guard dated 1673[2] by an artist named Tomomitsu, whose dates are not known exactly. Other members of this family are Tomotsune I (1669–1723) and Tomotsune II (1706–80). Hara instances an iron *tsuba* dated 1735 in the Furukawa Collection as the work of the latter master.

Tomokiyo, who belonged to the

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[1] *Die Meister der japanischen Schwertzieraten*, App., Fig. 187.

[2] No. 466.

Hachidō, or in pure Japanese, Yaji, family is consigned to the second half of the eighteenth century by a *tsuba* dated 1772, and Tomonobu (Fig. 109) also.

Other families in Hagi are the Kawaji, the Nakahara, the Inouye, the Kaneko (Fig. 110) and the Okamoto.

A late artist in Nagato was Masayuki of the family of Ayabe, of whom we illustrate a *tsuba* at the end of this chapter (Fig. 134).

The Akasaka family, whose first master is Tadamasa (d. 1657) took its name from the Akasaka district in Yedo (Tōkyō). It seems that the first three members did not sign their work. The very open pierced iron *tsuba* of the Akasaka are distinguished by bold composition and the scanty allusiveness of the motifs (Fig. 111).

The Itō family worked first in Odawara (Sagami province) and later in Yedo. Many of their *tsuba* have very thin lines in their open-work.

Yoshitsugu, active in the middle of the eighteenth century, was a member of the Akao family who worked in Yedo. He often used *shakudō* or *shibuichi* in place of iron. A *tsuba* of this light grey alloy in the Oeder Collection shows a weeping willow and three swallows in very skilful open-work (Fig. 112).

Chinese landscapes were the chosen field of the Jakushi family in Nagasaki, Hizen province. They worked them in relief in iron, enriched with inlay of coloured metal. One of these artists, according to Hara probably Kizaemon II, worked to sketches from the painter Yūhi or Shūkō (d. 1773).

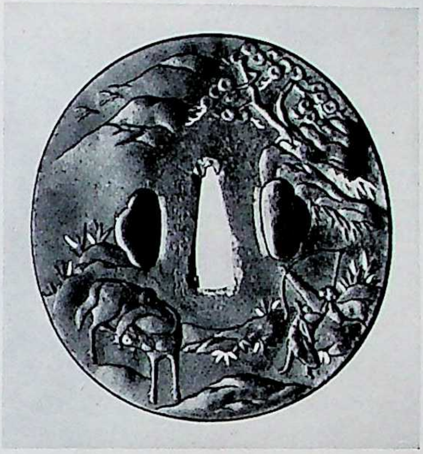

Fig. 110. *Tsuba*. Iron with inlay. The Chinese archer Yang Yuki. Signed Kaneko Jūrobei Yukinaka, Hagi in Nagato. First third of the eighteenth century. Museum für Ostasiatische Kunst, Cologne.

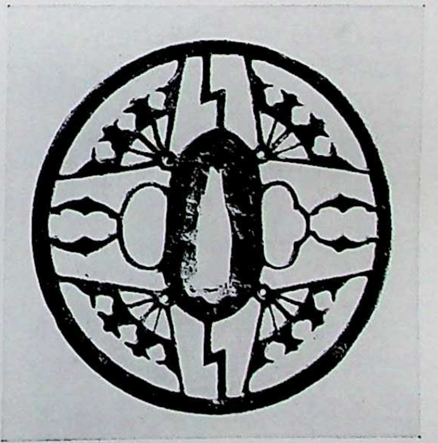

Fig. 111. *Tsuba*. Pierced iron. Four folding fans and highly stylized wild geese. Diam. 8·8 cm. Akasaka school, Yedo. Eighteenth century. After *Poncetton Catalogue*.

In the Genroku period (1688–1704) Hiiragiya Mototake worked in Kyōto. The sword guards attributed to him and other artists in his style combine an almost completely full relief with open-work and coloured inlay. A similar manner called the *hikone-bori* style was employed by artists in Hikone (Ōmi province) who signed Sōten. The first of this name lived at the end of the

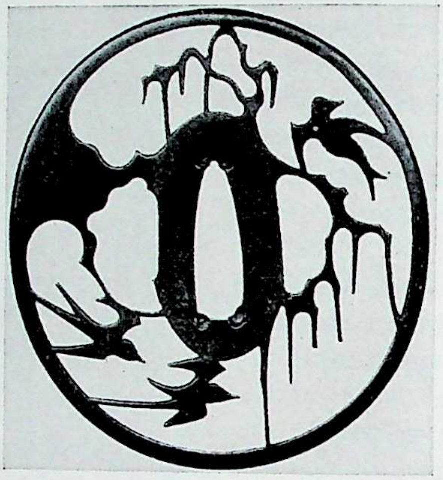

Fig. 112. *Tsuba*. Pierced *shibuichi*. Weeping willow and swallows. Diam. 6·6 cm. Signed 'Akao Yoshitsugu, Inhabitant of Efu' (Yedo). Mid-eighteenth century. After *Oeder Catalogue*.

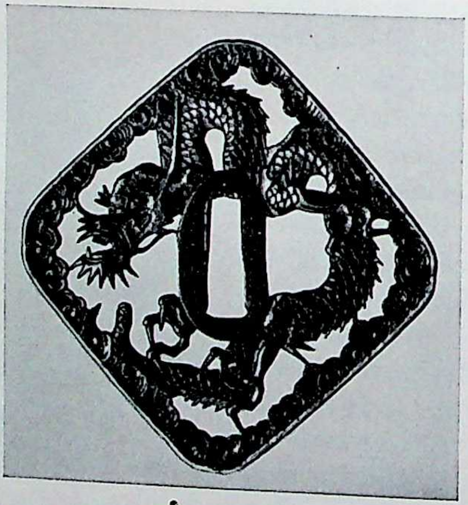

Fig. 113. *Tsuba*. Iron. Diagonal composition. Open-work relief in dragon design. Signed 'Kinai, Echizen'. Tokugawa period. Museum für Ostasiatische Kunst, Cologne.

seventeenth century; the second in the first third of the eighteenth. Their work has often been faked. Both the Hiiragiya and Sōten schools frequently use motifs from Japanese history and saga.

State Museum Library Lucknow

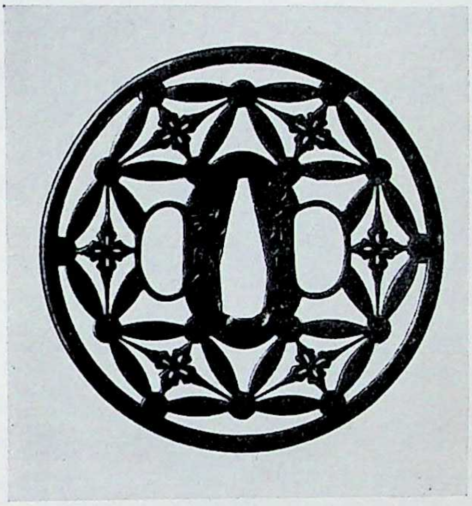

Fig. 114. *Tsuba*. Iron. Pierced with Hishi motifs. Diam. 8 cm. Signed 'Kinai, living in Echizen'. Eighteenth century. Museum für Kunst und Gewerbe, Hamburg.

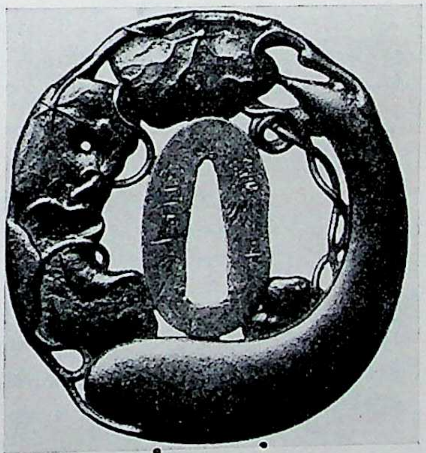

Fig. 115. *Tsuba*. Iron. Gourd spray in open-work relief. Signed 'Oda Naoka, Inhabitant of Satsuma'. Diam. 7·5 cm. After *Oeder Catalogue*.

The family of Kinai was active in Echizen province for at least five generations. The earliest member probably lived in the middle of the seventeenth century. They made open-work iron *tsuba* with boldly executed motifs (Figs. 113 and 114).

At the end of the seventeenth century in this same province of Echizen worked a member of the old Myōchin family called Yoshihisa.[1]

The use of certain plant motifs makes it easy to recognize the *tsuba* made in the eighteenth century in the province of Satsuma by Oda Naoka and others. Sprays of the sword bean (*natamame*), egg plant (*nasubi*), gourds (Fig. 115) and bamboo stalks are depicted in the round or near-round, strongly realistic in style. Sometimes there are insects, whose complicated structure is rendered as clearly as the intricacies of the plants.

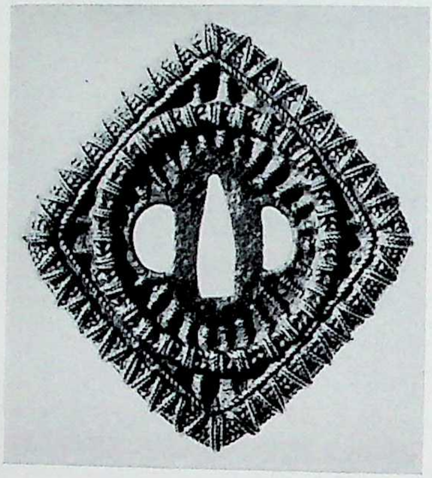

Fig. 116. *Mukade tsuba*. Iron, interlaced with wire. Diam. 9·7 cm. Seventeenth century. Kunstindustrimuseum, Copenhagen, Halberstadt Collection.

Not the most beautiful, but certainly among the most elaborate sword guards are the so-called *mukade* or *shingen tsuba* (Fig. 116). On these, often very large, pieces, the iron is woven through with wires of yellow or red copper, or of silver, and sometimes studded with silver or bronze nails. The pattern so created is supposed originally to have represented the *mukade*, the centipede sacred to the war-like Bishamon (cf. p. 239). Straw mat patterns are found later in the same technique. *Mukade tsuba* were produced from the end of the sixteenth century. Why they should be called after General Takeda Shingen (1521–73) is not known.

Namban tsuba have an even more complicated technique. The term *namban*, taken from the Chinese, means 'southern barbarians'. It was used from the sixteenth century to designate Europeans.[1] Kümmel suggested that the technique of these *tsuba* was modelled on the ciselé of Spanish and Italian daggers; the style, however, shows Chinese influence. Namban sword guards often have a border of mobile iron beads. The open-work is exceedingly complicated; the usual motif is twining plants, sometimes lying one over the other, and with dragons winding among them. Sometimes instead of these, zodiacal beasts are among the plants (Fig. 117), or tigers, monkeys, cranes, etc. Signatures are exceptional.

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[1] A magnificent *tsuba* with his signature is in the Hamburg Museum. Hara, *Die Meister der japanischen Schwertzieraten*, App., Fig. 204.

The usual outline of the sword guard is either a circle, plain or four- or eight-lobed, or a square, cross or other symmetrical shape. Some *tsuba*, however, from various schools and artists, have a more or less realistic natural form. The human skull is usual (Fig. 118),[2] a macabre motif obviously appropriate to a sword guard. Three *nasubi* fruit on the other hand[3] are an emblem of good luck. Other guards imitate the 'ear of Daruma',[4] a chicken head,[5] a vine leaf,[6] a branch in full relief,[7] and so on.

In large collections there are usually one or two *tsuba* with European motifs. We will only quote a few examples. The French authority on sword decoration, the Marquis de Tressan, owned a Namban *tsuba* influenced by the so-called seventeenth century auricular style.[8] An iron *tsuba* in the Hamburg Museum shows elements of this same style; another has a cartridge in rococo style. The Poncetton Collection contained a *tsuba* signed Kaneiye on which two Dutchmen were depicted[9] and one by a Jingo artist in Higo with two Portuguese.[10] The Mène Collection had a sword guard with a pipe-smoking Portuguese. On one in the Oeder Collection, signed 'Kunishige, Inhabitant of Hirado' (first half of the eighteenth century), the border is decorated with Latin letters which make no sense.[11] The same decoration is on a *kozuka* by the same artist.

The masters of *tsuba* design named in this chapter occasionally branched out from time to time into other articles of sword furniture, but in general there is a sharp distinction in technique and style between them and the sword decorators who engraved *fuchi-kashira*, *kozuka*, *kōgai* and *menuki*. The work of

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[1] In this context Namban iron should be mentioned. Imported from Europe since the sixteenth century, it was used sometimes for swords and *tsuba*. Thus many pieces bear the mark 'Of Namban iron' or 'Made of the foreigners' iron', e.g. three *tsuba* in the *Oeder Catalogue* Nos. 477, 478, 758, which in no way, however, belong to the Namban style.

[2] Cf. also Marquis de Tressan, 'L'évolution de la garde de sabre Japonaise', *Bulletin de la Société Franco-Japonaise de Paris*, Paris 1910–12, Fig. 10, and *Catalogue Fr. Poncetton*, No. 311.

[3] G. Jacoby, *Japanische Schwertzieraten*, Leipzig 1904, No. 248.

[4] *Catalogue Fr. Poncetton*, No. 49.

[5] Ibid., No. 105.

[6] Ibid., No. 252.

[7] P. Vautier, *Die Sammlung Oeder*, Berlin 1917, No. 215.

[8] Marquis de Tressan, 'L'évolution de la garde de sabre Japonaise', Fig. 26, p. 39.

[9] *Catalogue Fr. Poncetton*, No. 62.

[10] Ibid., No. 230.

[11] *Katalog Oeder*, Nos. 670, 671.

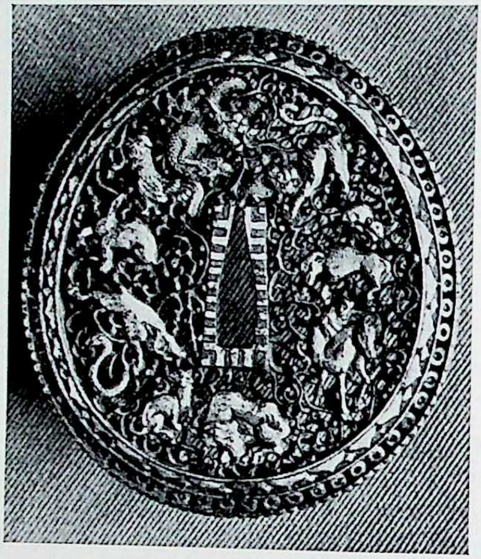

Fig. 117. *Namban tsuba*. Iron, pierced, with gold inlay. Animals of the zodiac, but not in usual order. Round the edge mobile iron beads. Ht. 10·3 cm. Seventeenth century. Museum für Kunst und Gewerbe, Hamburg.

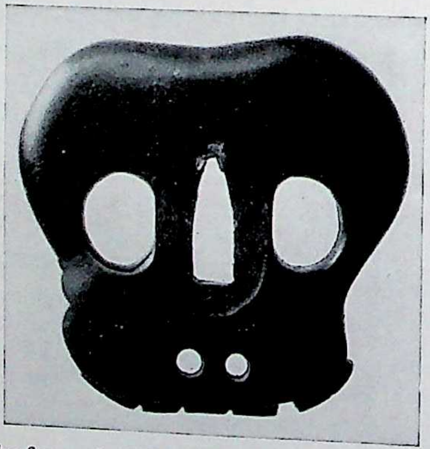

Fig. 118. *Tsuba* in the form of a human skull. Iron. Bth. 8·8 cm. Myōchin school. *c.* 1600. Kunstindustrimuseum, Halberstadt Collection, Copenhagen.

the latter was one of pure decoration. Even their *tsuba*, which they not infrequently made, have a characteristic decorative look about them. Their work was primarily for dress swords, not for weapons of war. As decorative artists they produced inimitable work, and it would be foolish not to enjoy to the full the ornament made with such exquisite taste and such extremely subtle technique, or to rank their work as inferior because it is not suited to military purposes.

The oldest, most respected and largest school of sword decorators is the Gotō. Various side-branches and side-schools diverge from the main stream. We give here the names and dates of the main line according to Hara's compilation:

1st master	Yūjō	1440–1512
2nd master	Sōjō	1461–1538
3rd master	Jōshin	1512–62
4th master	Kōjō	1529–1620
5th master	Tokujō	1550–1631
6th master	Eijō	1577–1617
7th master	Kenjō	1586–1663
8th master	Sokujō	1600–31
9th master	Teijō	1603–73
10th master	Renjō	1627–1709
11th master	Tsūjō	1663–1722
12th master	Jujō	1695–1742
13th master	Enjō	1721–84
14th master	Keijō	d. 1804
15th master	Shinjō	1783–1835
16th master	Hōjō	1816–56
17th master	Tenjō	1835–79

The founder of this line, Yūjō, came to Kyōto from the provinces and worked for the Ashikaga Shōgun Yoshimasa. This position as court artist of the Shōgun, entailing with it the patronage of the high nobility, was maintained by the long line of his succession until the end of the Shōgunate. The school left Kyōto for Yedo after the time of the 10th master.

The earlier Gotō did not sign their work. All attributions depend on the testimony of their successors and the signatures which these later put on the early pieces (Fig. 119).

The four earliest Gotō are reputed only to have made *menuki* and *kōgai*; manufacture of *kozuka* and *fuchikashira* was started after their time. O. Kümmel pointed out that many of the *kozuka* attributed to the early Gotō were adapted from older *kōgai* by later members of the school. *Tsuba* are only known from Tokujō onwards. Neither he nor the later Gotō used iron for *tsuba*, preferring the *shakudō* they used for all their work. The surface is often finely granulated, resembling fish-roe (Japanese: *nanako*). On this background lie reliefs in gold, *shakudō* with gold plating, or un-granulated *shakudō*.

The Gotō, and the branches of their school in which they were in close relationship, show a preference for certain motifs and have a characteristic style, particularly noticeable in *kozuka*, of which they made many examples. Historical scenes, generally limited to few figures, most frequently portray the stories of Yoshitsune, Benkei, Nitta Yoshisada and Kusonoki Masashige. *Kurikararyō*, a straight double-edged sword entwined by a dragon; free moving dragons; and *shishi* appear again and again. Birds, crabs, *mukade*, shells and the luck-bearing bones of the *tai* fish are frequent, and among plant motifs are paeonies, *nasubi* fruit, rice ears, pine branches under snow, bamboo leaves and the *kiri* plant (*Paulownia imperialis*) in heraldic guise. To these were added various objects: musical instruments, such as the flute with its accessories or the mouth-organ; the utensils of the incense game; hunting gear; horse trappings; fishing tackle and the needle used for making fish-nets, with its thread. The implements are engraved with exceptionally detailed elegance and precision. The symbolic significance of the objects will often have determined their choice, but it is not always as easily explained as the combination of a book and a broom, in which the attributes of the comic sages Kanzan and Jittoku are immediately recognizable (cf. p. 231).

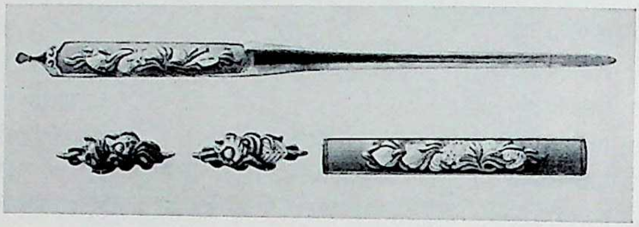

Fig. 119. Early Gotō pieces. Above, *kōgai*. Below, left, two *menuki*; right, a *kozuka*. *Shakudō* with coloured metal relief. After *Histoire de l'Art du Japon*.

The oldest side-branch of the Gotō school, which itself divided into a main and subsidiary branches, is the Yoshioka, founded by Shigetsugo (1569–1653). He left Kyōto for Yedo, where he worked for the Tokugawa. Of his successors the most prominent were Shigehiro (d. 1753), Yasutsugu (d. 1760) and Kiyotsugo (last third of the eighteenth century).

Nobutsugu (1662–1720) belonged to a branch of the Yoshioka.

Masatoki (d. 1679) founded a second branch of the Gotō, the Nomura. The second member, Masanori, who died in 1708, is worthy of mention.

Tsu Jimpo (1720–61) was a pupil of a Nomura master. In his short life he became one of the best engravers of the eighteenth century.[1]

We pass over the Yasuda school founded in the seventeenth century, and turn to Ichijō (1791–1876) who came from a branch school of the Gotō. He was active in Kyōto and Yedo and even at this late period founded a very

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[1] Hara, *Die Meister der japanischen Schwertzieraten*, App., Figs. 13–15.

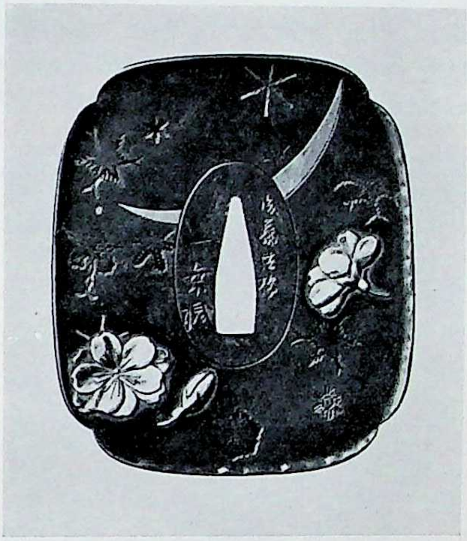

Fig. 120. *Tsuba*. Yellowish-brown metal. Crescent moon in gold. Cherry blossom in gold and silver relief, snow flakes engraved. Motif of the 'Three friends of the poet'. Ht. 7·9 cm. Signed Gotō Hokkyō Ichijō (1791–1876). Museum für Kunst und Gewerbe, Hamburg.

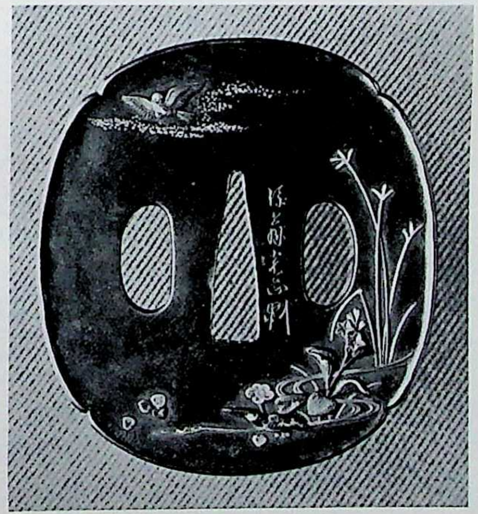

Fig. 121. *Tsuba. Shakudō* with coloured metal relief. Water plants and sparrow. Signed Gotō Mitsumasa (b. 1836, lived until at least 1904). Diam. 6·5 cm. Museum für Kunst und Gewerbe, Hamburg. After Sh. Hara, *Die Meister der japanischen Schwertzieraten*, Appendix, Hamburg 1932.

independent tradition (Fig. 120). He sometimes used iron, but signed such pieces with a pseudonym. This important artist, distinguished with the titles of Hokkyō and Hōgen, had many successors.

We should mention Gotō Mitsumasa (born 1836, still living in 1904). The Hamburg Museum possesses a splendid *tsuba* (Fig. 121) by him.

In Yedo in the seventeenth century the Nara family of craftsmen grew to rival the Gotō. Their founder is Toshiteru, in 1624 court engraver to the Shōgun. The school favours a combination of various techniques and materials, sometimes using iron as the basic metal and showing a preference for landscapes and animated scenes with figures.

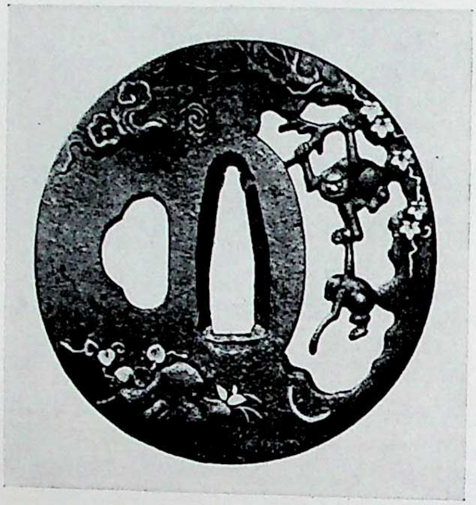

Fig. 122. *Tsuba.* Iron with coloured relief, and pierced. Monkey reaching for moon reflected in the water. Signed 'Nara Toshiharu in Yedo, Province Musashi'. Diam. 7 cm. Second half seventeenth century. Museum für Kunst und Gewerbe, Hamburg. After Sh. Hara, *Die Meister.*

Toshiharu (second half of seventeenth century) was in the direct succession. He signed a sword guard with monkeys in open-work relief (Fig. 122) which is in the Hamburg Museum.[1] Dated works by Toshinaga are known from 1671 and 1677, which places him in the last third of the seventeenth century.[2]

The Jacoby Collection possessed an iron *tsuba* dated 1695 with an owl in pierced relief.[3]

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[1] According to Hara there is a sword guard by Toshiharu dated 1663 in the Furukawa Collection.

[2] Cf. Hara, *Die Meister der japanischen Schwertzieraten*, under 'Toshinaga'.

[3] Catalogue No. 292.

The Hamburg collection has a *tsuba* with the signature Nara Norinaga (Fig. 123) representing a scene from the battle of Dannoura (cf. p. 241).

Even better regarded than the artists of the main Nara school are the founders of three different branches. The earliest is Toshinaga I (1667–1737). He is not the same as the artist of the same name spoken of above, and his name is written with different characters. A *fuchi-kashira* with his signature in the Hamburg Museum shows an eagle plunging downwards.[1] The son of this Toshinaga is known as Toshinaga II (d. 1771).[2]

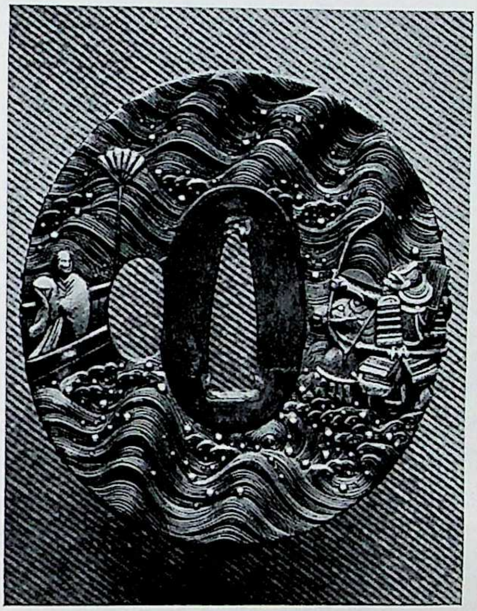

Fig. 123. *Tsuba. Shibuichi* with gold, silver and *shakudō* inlay. Scene from the Battle of Dannoura. Signed Nara Norinaga. Museum für Kunst und Gewerbe, Hamburg.

Yasuchika I (1671–1744) is one of the most famous of sword decorators and fakes of his work are common. He founded the Tsuchiya branch of the Nara school. His son and successor Yasuchika II (1695–1747) did work in relief in the same strong style. There was also a Yasuchika III (d. 1778). Later artists who sign Yasuchika have, says Hara, no right to the title, as they do not belong to the Tsuchiya family. Jōi (1701–61), known as the inventor of *shishiaibori*, 'sunken relief', is the youngest of the 'three most famous masters' of the Nara school.

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[1] Hara, *Die Meister der japanischen Schwertzieraten*, Fig. 32.

[2] A *tsuba* by this artist in the Jacoby Collection (No. 308) represents a Chinese scene in pierced, almost full relief.

Another important school founder is Hamano Masayuki (1696–1769), himself a pupil of Toshinaga I. His work and that of his successor Yasuyuki is characterized by plentiful use of colour (Fig. 124).

The third great school of engraving beside the Gotō and the Nara is the Yokoya. Its founder was Yokoya Sōyo I (d. 1691), who was born in Kyōto. Like many artists of his time he left the imperial city for Yedo, the residence of the Tokugawa, and worked for the Shōgun. His son Sōmin I is more famous than he (1670–1733). There is a *kozuka* signed by him in the Hamburg Museum (Fig. 125). The style of engraving which he perfected, influenced by ink painting, is called *Efūbori* or *katakiribori*, and was later adopted by metalworkers in other crafts than sword decoration. Sōmin and his successors preferred silver or *shibuichi* as a base. The third member of the Yokoya family is Sōyo II who died in 1779, and his son Sōmin II was the fourth and last master of the Yokoya family (d. 1788).

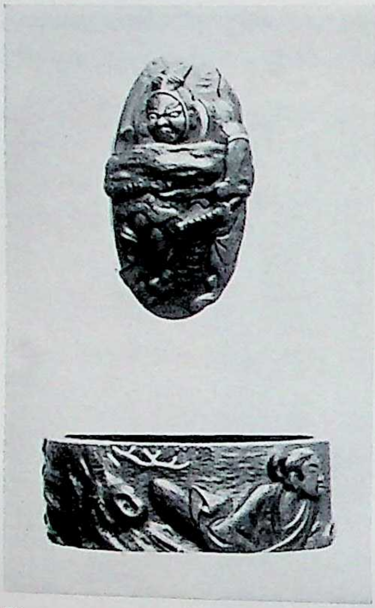

Fig. 124. *Fuchi-kashira. Shibuichi* with coloured metal relief. Matana Gorō and Sanada Yoichi (cf. Fig. 233). Bth. of *fuchi* 3·8 cm. Signed Bōsōken Yasuyuki (1763–1837). Museum für Kunst und Gewerbe, Hamburg. After Sh. Hara, *Die Meister*.

A Sōmin working in the first third of the nineteenth century (Fig. 126) signs himself fifth master of the Yokoya; he is

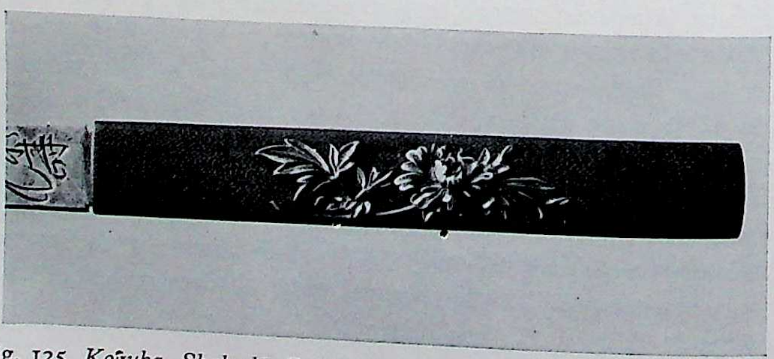

Fig. 125. *Kozuka. Shakudō*. Gold paeony with golden stalk. Signed 'Ton-an Sōmin' (Sōmin I, 1670–1733). Length without blade 9·6 cm. Museum für Kunst und Gewerbe, Hamburg.

a skilful craftsman, but according to Hara has no right to the family name of Yokoya.

Yanagawa Masatsugu (d. 1721), a pupil of Yokoya Sōyo I, founded the Yanagawa family. His son Naomasa is better known (1692–1757). He and his pupils worked both in the engraving style of Sōmin and a bold coloured high relief like Yoshioka, depicting *shishi*, often combined with paeonies, horses, tortoise and other motifs.

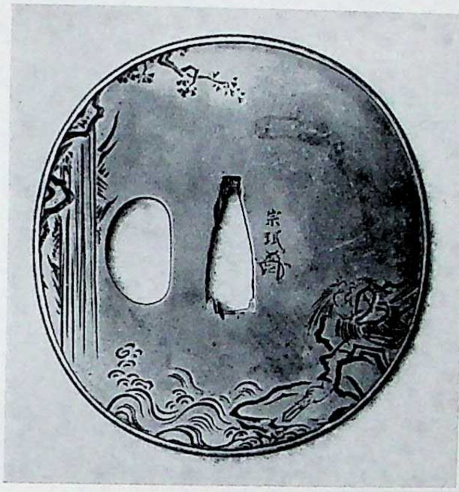

Fig. 126. *Tsuba. Shibuichi*, engraved. Shōki by a waterfall. Signed 'Sōmin'. Yokoya school. Early nineteenth century. Diam. 7·5 cm. Courtesy of the Cleveland Museum of Art, gift of D. Z. Norton.

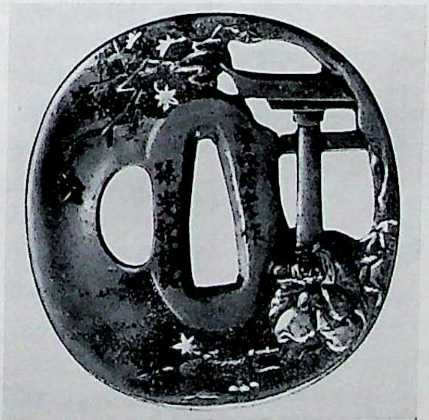

Fig. 127. *Tsuba*. Pierced coloured metal relief. Manzai sleeping by a tōrii (Shintō temple gate). Signed Washida Tokitaka (1776–1833). Museum für Ostasiatische Kunst, Cologne.

The third Yanagawa is Naoharu (b. 1750). There are pieces by him dated 1782 and 1783.[1] Washida Tokitaka (1776–1833), member of a branch of the Yanagawa, worked in Shōnai, Dewa province. The Cologne collection has a *tsuba* signed by him (Fig. 127).

The Ōmori family, founded by Shigemitsu (1696–1726), constitutes a second branch of the Yokoya. Shigemitsu's nephew Terumasa determined the style of the school (1705–72), but Teruhide (1730–98) was its most famous representative. He produced work both in bold relief (Fig. 128) and with very restrained ornament. Terumitsu (*c.* 1800) and several other members of this family worked in a similar manner.

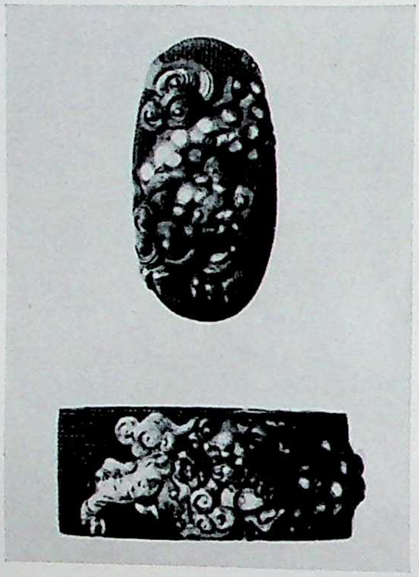

Fig. 128. *Fuchi-kashira*. *Shakudō* with high coloured metal relief. *Shishi* (Chinese lions) and paeonies. Signed 'Ōmori Teruhide at the foot of Kinryūzan'. Dated 1785. Bth. of *kashira* 4·2 cm. Museum für Kunst und Gewerbe, Hamburg. After Sh. Hara, *Die Meister*, Appendix, Hamburg 1932.

A pupil of Sōyo I called Chūbei founded the family of Iwamoto in the early eighteenth century. Their most prominent member, Iwamoto Konkan (1744–1801), was one of the best artists of his time. Among other things by him in the Hamburg Museum is a *kozuka* dated 1784.[2]

Another of the pupils of Sōyo I, Inagawa Shigeyoshi, founded another branch of the Yokoya. He died in 1739 and his school was named after him. Naokatsu (1719–61) was the most important artist in this school.

The family of Kikuoka does not appear until the second half of the eighteenth century. Mitsuyuki (1750–1800) the founder, was a pupil of Yanagawa.

The Ishiguro family, founded late in the eighteenth century, produced some outstanding engraving. They are connected with the school of Yanagawa by their founder Masatsune I. The Ishiguro are distinguished above all by their delicate execution of plant and animal motifs, and for the beautiful colour combinations of their relief. Hamburg has a set of two *tsuba* and two *fuchi-*

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[1] Kunstindustrimuseum, Copenhagen (Halberstadt Collection) and Oeder Collection (No. 1225).

[2] Hara, *Die Meister der japanischen Schwertzieraten*, Fig. 73.

kashira with virtuoso representations of the four seasons by Ishiguro Masayoshi (b. 1781, lived until at least 1851).[1]

Other artists, some also founders of schools, worked in Yedo besides the Gotō, Nara and Yokoya and their branches and subsidiary schools. In the middle of the eighteenth century there was Murakami Jochiku, founder of the Jochiku school. He and his pupil Jochū (second half of the eighteenth century) specialized in techniques of inlay. A daughter of Jochiku called Tetsu is among the few women to have worked at engraving.[2]

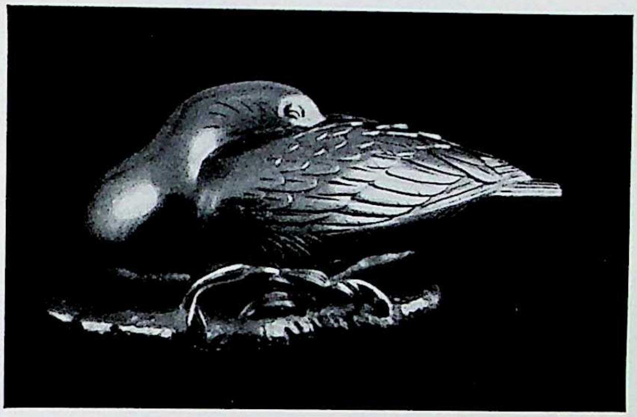

Fig. 129. Sleeping wild goose. Gold. Ht. 3·2 cm. Signed 'Haruaki' (Shummei Hōgen) (1787–1860). Courtesy of the Freer Gallery of Art, Washington.

Someya Masanobu worked in the last third of the eighteenth century and founded the Someya school. His son Tomonobu (first third of the nineteenth century), a pupil of the Chinese-influenced painter Tani Bunchō (1763–1842), made his name mainly by his iron *tsuba* with finely carved Chinese landscapes.

Kōno Haruaki (1787–1860), one of the best craftsmen of the nineteenth century, and holder of the titles Hokkyō and Hōgen, was a pupil of Yanagawa Naoharu. Hamburg has three dated works by him.[3]

A work of another kind by Haruaki, a gold ornament in the form of a sleeping wild goose, is in the Freer Gallery of Art (Fig. 129).

The most important of the later Yedo craftsmen is Kanō Natsuo (1828–98). Among the dated sword ornaments from his hand owned by the Hamburg

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[1] Hara, *Die Meister der japanischen Schwertzieraten*, Fig. 90 a–d.

[2] The Hamburg Museum has a *kozuka* marked with her signature and age, a touchingly restrained design by the twelve-year-old girl. Hara, *Die Meister der japanischen Schwertzieraten*, App., Fig. 101.

[3] Ibid., Figs. 111–13.

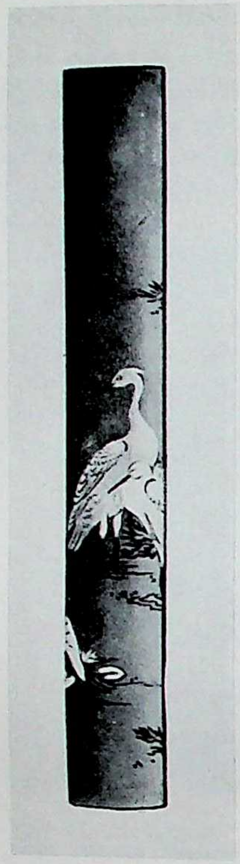

Fig. 130. *Kozuka. Shibuichi* with inlay of silver, gold and *shakudō*. Heron. Signed 'Natsuo after the picture of Jo-Ki'. Ht. 9·5 cm. Museum für Kunst und Gewerbe, Hamburg. After Sh. Hara, *Die Meister*, Appendix, Hamburg 1932.

Museum is a *kozuka* of the year 1851 (Fig. 130). According to its inscription he worked it from a picture by the Chinese painter Hsu Hsi (Sino-Japanese: Jo Ki).[1]

In the Tokugawa period the imperial city of Kyōto became a centre for this art as well as Yedo.

The most famous Kyōto names include Hosono Sōzaemon Masamori (*c.* 1700), who was the inventor, or at least master of a new technique of engraving on flat metal inlay (*keborizōgan*).[2] He favoured landscapes with figures, often ferry boats with passengers.

Tetsugendō Okamoto Naoshige (d. 1780) was outstanding in iron ciselé.

Like other masters of the period the distinguished Ichinomiya Nagatsune (1722–87) was often inspired by paintings, and for him the paintings of Maruyama Ōkyo had particular appeal (1733–96). Perhaps one of these paintings was the model for a *fuchi-kashira* in the Hamburg collection.[3]

Ōzuki Mitsuoki (1766–1834) excelled in graphic engraving. A *tsuba* in an English collection shows a fox dressed as a priest in front of a trap.[4] The same composition appears on a *tsuba* in Hamburg.[5] No doubt there is a graphic source for them.[6]

Somewhat modified and in another technique the same subject appears on a *tsuba* by Gaassn (1815–78), a pupil of Ōzuki Mitsuoki (Fig. 131).

A number of smaller towns had a good reputation as centres of sword decoration, for example

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[1] Tenth century A.D. Natsuo certainly only saw a late copy.

[2] Hara quotes a *tsuba* dated 1691 in the Imperial Museum, Tōkyō, and one of 1713 in the Oeder Collection.

[3] Hara, *Die Meister der japanischen Schwertzieraten*, Fig. 139.

[4] V. F. Weber, *Ko-Ji Hō-Ten*, Paris 1923, Pl. I, No. 7.

[5] Hara, *Die Meister der japanischen Schwertzieraten*, Fig. 144.

[6] The use of graphic models can be proved in a number of instances for the Tokugawa period. Collected material by Sh. Hara published in Feddersen, 'Über die Benutzung graphischer Vorbilder für die figürlichen Darstellungen auf japanischen Schwertzieraten', *Jahrbuch der Asiatischen Kunst*, Leipzig 1925.

Kanazawa in Kaga province and Mito in the province of Hitachi (to the west of the Main Island). Nukagawa Yasunori (Fig. 132) worked in Mito about 1800.

The Hirata family made a particular branch of the craft its own. Hirata Dōnin (d. 1646) founded the family, which worked for nine or ten generations, first in Suruga province, then in Yedo. Their speciality was the use of enamel decoration, particularly the transparent cloisonné called *shippō* (cf. p. 113), though they sometimes worked in a more opaque, but still transparent champlevé. The traditional view is that Hirata Dōnin learnt enamelling technique

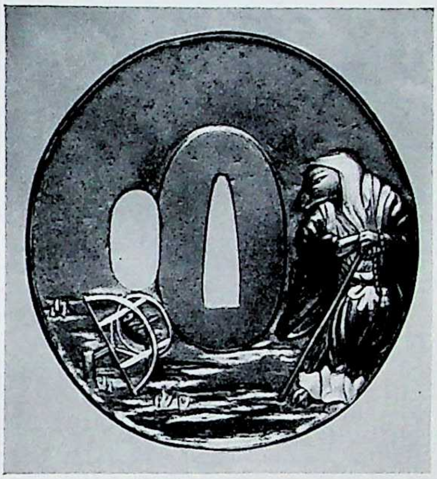

Fig. 131. *Tsuba*. Coloured metal relief. Fox disguised as a priest by a waterfall. Signed Gassan (1815–75). Museum für Ostasiatische Kunst, Cologne.

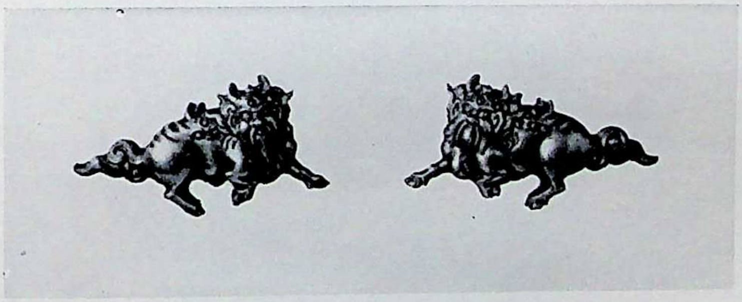

Fig. 132. Pair of *menuki* in the form of the mythical creature called Hakutaku (cf. p. 251). Gold. Lth. 3·5 cm. Signed: 'Nukagawa Yasunori'. *c.* 1800. Museum für Kunst und Gewerbe, Hamburg. After Sh. Hara, *Die Meister*, Appendix, Hamburg 1932.

from a Korean, or in Korea. Enamelling was practised on the continent from the later Mongol period onwards, or possibly was then begun again after a long interval.

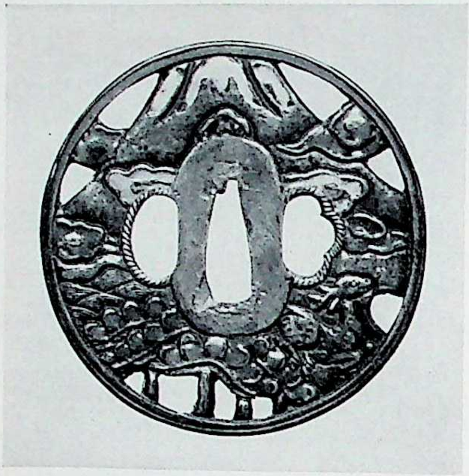

Fig. 133. *Tsuba*. Brass with champlevé enamel. Fuji no Yama. Unsigned. Diam. 8·1 cm. Tokugawa Period. Museum für Kunst und Gewerbe, Hamburg.

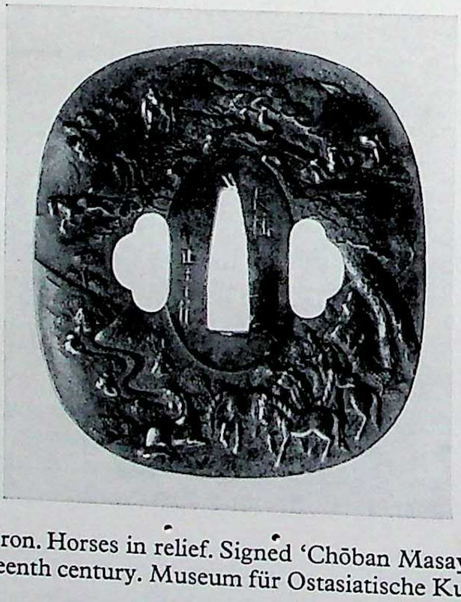

Fig. 134. *Tsuba*. Iron. Horses in relief. Signed 'Chōban Masayuki'. Province of Nagato. Nineteenth century. Museum für Ostasiatische Kunst, Cologne.

Some *tsuba* are made of brass with opaque champlevé enamelling in white or green. According to Hara they were produced in Kyōto, and possibly in Kaga province, after the end of the sixteenth century (Fig. 133).

We will bring this chapter to an end with a piece by the Nagato artist Masayuki, whom we have already mentioned (Fig. 134), and a *tsuba* outstanding for the simplicity of its composition, with an agricultural motif (Fig. 135).

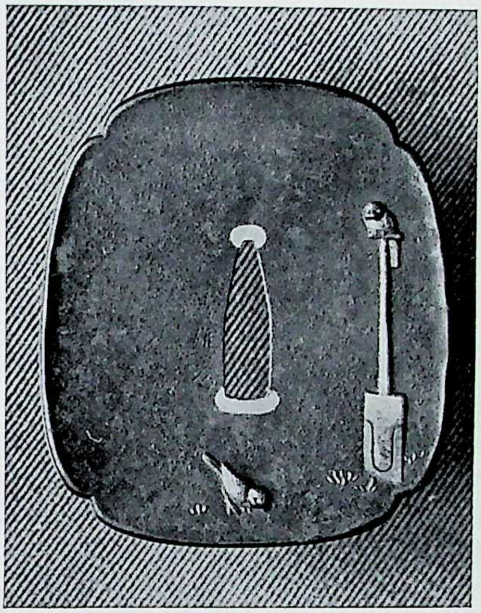

Fig. 135. *Mokkō*-shaped *tsuba*. Iron with gold and silver. Spade and sparrows. On the back a rake and peasant's straw hat. Signed 'Hideō'. Nineteenth century. Museum für Kunst und Gewerbe, Hamburg.

LACQUER

Nature of Far Eastern Lacquer — Technique of Lacquer-work

For more than 200 years the English language has designated porcelain, even that made in Europe, 'China', and all lacquer work 'Japan'. This shows to which country the ascendancy is credited in these crafts. It is true that Japan adopted the artistic use of lacquer from the Chinese, but she achieved with it a greater variety and perfection of technique than her teacher, and artistically each went more and more her own way. Even the Chinese have not denied the pre-eminence of Japanese lacquer-craft.

Once it was discovered what minerals the Chinese used for making porcelain it became possible for Europeans to make a substantially similar product. Such was not the case with lacquer, which is not, like porcelain, an artificial combination but a natural product. It could not be copied, and what has been used in Europe since the eighteenth century as 'lacquer' is a substitute mixture of resins and oils.

Far Eastern lacquer is the juice of the lacquer tree (*rhus vernicifera*; Japanese: *urushi no ki*), a kind of sumach plant, widely spread over China and cultivated in Japan, especially on the main Island of Hondō between the 37th and 39th parallels.[1]

Lacquer is tapped from the trees by making horizontal incisions into the bark with a hooked instrument. The greyish-white viscous lacquer (*kiurushi*) is scraped out with a spatula. A lower grade is produced by boiling down the twigs. The juice gradually assumes a darker colour when exposed to the air.

Chemical analysis has shown that urushi acid is an important component of raw lacquer. It is perhaps this that makes lacquered surfaces resistant to alcohol, various acids and boiling water.

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[1] The nature of Far Eastern lacquer has been known in scholarly European literature on the Far East for 300 years. Lacquer is described as the product of a tree as early as 1655 in the *Novus Atlas Sinensis* by the Jesuit Martinus Martini. In 1760 the Jesuit d'Incarville gave an exact description of the extraction and working of lacquer as he had learnt it in China (in *Mémoires de Mathématique et de Physique, présentés à l'Académie Royale des Sciences, par divers Savans et lûs dans ses Assemblées*, Tome III, Paris 1760). Japanese methods are most informatively dealt with in J. J. Rein, *Japan nach Reisen und Studien*, 2. Band, Leipzig 1886. On Pls. III and IV he illustrates the required tools.

The raw lacquer must be strained by pressing through cloths, to remove any foreign matter that might have fallen in during the scraping from the tree. Excessive water content is steamed off, and the appearance of the now dark-coloured raw lacquer is improved by the addition of colouring materials. Gamboge contributes to the reddish yellow *nashiji urushi* which is transparent when applied in thin coats, and which is the basis for the so-called aventurine lacquer (Japanese: *nashiji*, see below). Cinnabar lacquer (Japanese: *shu-urushi*) which has egoma oil added to it and cinnabar to give the red colouring, is likewise transparent. The lustrous black lacquer (*roiro urushi*) used to be made with the addition of an acetate of iron, but since this turns brown with age it has more recently been made with lamp black instead. Black and red lacquers are mixed to produce various shades of chestnut brown; Greenish tones are rare, and white is exceptional. Generally the core of lacquered objects is wood. Conifer wood is the most favoured, especially wood of the *hinoki* (*retinispora obtusa*), but some deciduous trees are used, the *kiri* (*paulownia imperialis*), *keyaki* (*zelkova keaki*), and *sakura*, the Japanese cherry (*prunus pseudocerasus*). Other less common foundations for a lacquer ornament are a kind of papier mâché, metal objects and unglazed porcelain or clay vessels.

Far from being the work of an individual, a piece of lacquer-work is the result of extensive division of labour. If the object to be lacquered is a box, and made of wood as is usual, then first the cabinet-maker must glue it together from the thinnest perfectly seasoned boards, and plane it very carefully. The lacquerers themselves are either *nurimonoshi*, who lay the groundwork, or *makieshi*, the painters.

The first job of the *nurimonoshi* is to trim off any remaining unevenness such as knots or glued joints, and to fill in cavities with putty. After a priming of rice paste and lacquer the wooden core is covered with hemp cloth or hand-made paper. Various different pastes mixed with lacquer are then applied, and each layer has to be separately dried out and carefully smoothed. Only after all this is the coat of viscous lustrous black lacquer applied with a brush. It has to be dried in a damp room,[1] and polished to perfect smoothness with charcoal. Now the foundation is ready for the decoration.

First there is a variety of different lacquer coatings, which are the sphere of the *nurimonoshi*. The tea masters favoured a particularly lustrous polished black *roironuri*. Red lacquered objects always have a black layer lying under the red, to make the colour deeper and brighter. A lacquerer of the fourteenth century, Shunkei, is credited with first using the lacquer in such a way as to allow the grain of the wood to show through. The colour of Shunkei lacquer is reddish brown or yellowish. Two kinds of marbled lacquering are named after districts of Japan, *tsugarunuri* after Tsugaru at the north of the Main Island, and *wakasanuri* after the province west of Lake Biwa. According to J. J. Rein both techniques are essentially the same. Layers of different coloured lacquer are applied to an uneven cement ground and then polished until a marbled surface results.[1] Other coatings are *shitannuri*, an imitation of red *shitan* or sandalwood, and *samegawanuri*, which was much used for sword scabbards. *Samegawanuri* is shark skin, ground smooth and covered with a coat of black lacquer, which is then polished until little white circles (the rubbed down knobs of the skin) show on the black background.[2]

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[1] The writer of the *Novus Atlas Sinensis* had noted 'The vessels covered with this gum or varnish dry only very slowly unless they are stood in a damp place'.

The second group of lacquerers is the *makieshi*, the lacquer painters who work primarily with powdered metals. These, sprinkled onto the surface in different ways, produce a variety of ornament. The best known resembles the skin of the Japanese pear (*nashi*) and is called *nashiji* (pear ground). Gold dust is sprinkled more or less thickly, but evenly over the lacquer while it is still damp, and then covered with a coat of transparent lacquer.[3] The earliest date for *nashiji* is 904.

Hirame uses coarser powder than *nashiji*. A variant of this, *okibirame*, uses even larger gold flakes, but they are laid in the lacquer, not scattered. Larger pieces of gold and silver foil inlay constitute *gyōbunashiji*. (Called after the lacquerer Gyōbu, beginning of the eighteenth century.)

Kinji ('gold ground') differs from *nashiji* in the greater thickness of gold dust. After polishing, the surface is uniformly gold. *Ginji* ('silver ground') uses silver powder in the same way.

Mokume is an elaborate imitation of wood grain in gold dust. It compels admiration as a technical *tour de force* but artistically it ranks lower than *kinji* or *nashiji*.

The Makieshi use three basic techniques. *Hiramakie* ('flat scatter picture') is relatively simple. A drawing is sketched in raw lacquer and filled in with a scatter of gold or silver dust or coloured powder, the thickness regulated as required, then coated with light coloured lacquer and polished. The picture rises hardly if at all above the surface (Fig. 136). *Hiramakie* dates from the Heian period.

The technique called *togidashimakie* ('polished bring-out scatter picture') is

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[1] Colour illustrations of these patterns in Rein, *Japan nach Reisen und Studien*, 2. Bd, Pl. V. Cf. for various background patterns Rein, Pls. VI, VII and Weber, *Ko-Ji Hō-Ten*, Vol. I, Plate after p. 504.

[2] Rein says it is not really shark, but various kinds of ray fish.

[3] In Europe *nashiji* is called aventurine lacquer, being reminiscent of Venetian aventurine glass in which flecks of copper, which shine like gold, are incorporated in the glass.

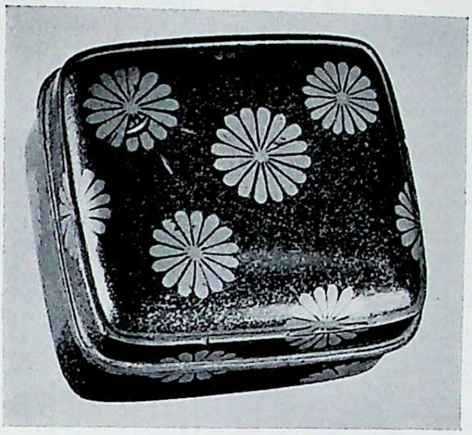

Fig. 136. *Kōgō* (Incense box). Chrysanthemum flowers in *hiramakie* on *nashiji* ground. Lth. 9·8 cm. Ashikaga period. Museum für Ostasiatische Kunst, Cologne.

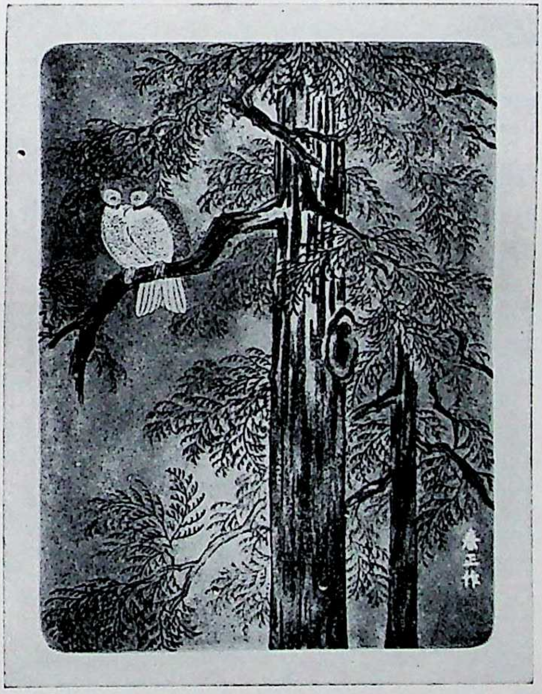

Fig. 137*a*. Cake box. Owl in the moonlight sitting on a cedar. *Togidashi* on ground of silver lacquer. Size 12 cm. Signed 'Shunshō'. Eighteenth century. Museum für Ostasiatische Kunst, Cologne.

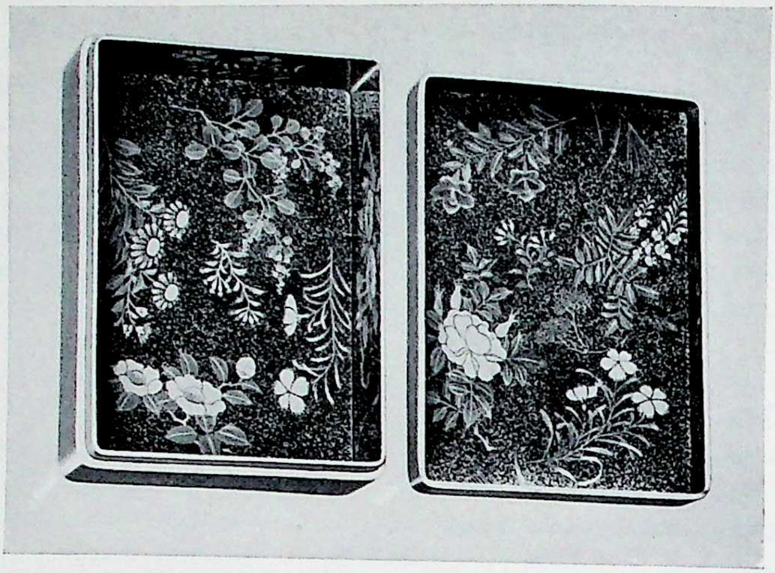

Fig. 137*b*. Inside of lid and box of Fig. 137*a*.

more complicated. The picture or design is painted with metal dust and coloured and powdered lacquer as before. It is then masked completely with plain lacquer and polished with charcoal until it emerges again. Another lacquer

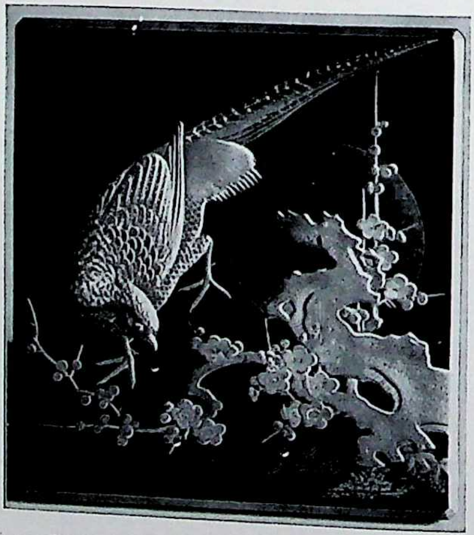

Fig. 138. Lid of *suzuribako* (writing box). Gold lacquer relief on black ground. Pheasant on flowering prunus. Grains of mother-of-pearl in the plumage. Moon of silver lacquer. Size 23 cm. Late Tokugawa period. Österreichisches Museum für angewandte Kunst, Vienna, gift of A. Exner.

coat is applied, giving a dream-like effect as though the picture were seen shimmering through water (Figs. 137*a* and *b*). As the picture lies below the surface this kind of lacquering has been called 'sunk lacquer'. In the Middle Ages it was called *makkinrō*. It was used on the scabbard of the Emperor Shōmu in the Shōsōin.

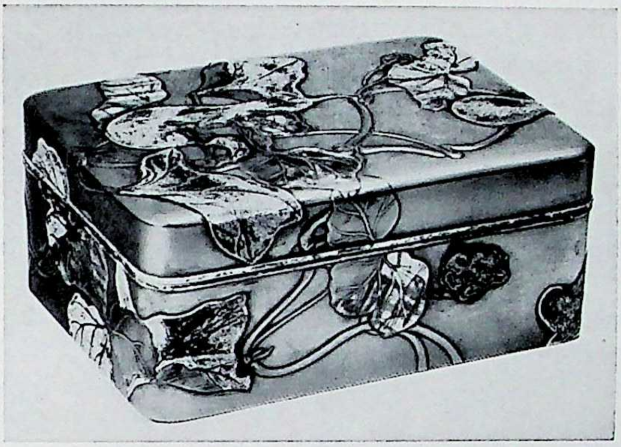

Fig. 139. *Tebako*. Trailing gourds in gold *takamakie* and raised inlay of lead and mother-of-pearl on gold ground. Signed 'Nagata Yuji' (first half of eighteenth century). Museum für Kunst und Gewerbe, Hamburg.

Takamakie ('high scatter picture') is raised in relief above the surface. A design is modelled in lacquer, charcoal powder or other material and after careful finishing and polishing is covered over with gold lacquer (Fig. 138).

Lacquer painters often combined all three techniques in a single work. They varied the backgrounds for their design, using especially *kinji* and *nashiji*. Details were inlaid with a variety of materials: lead, ivory, tortoiseshell, amber, glazed pottery and many others besides, but mother-of-pearl is the commonest (Fig. 139). *Kijimakie* is a lacquered design on plain unlacquered wood (Figs. 140*a* and *b*).

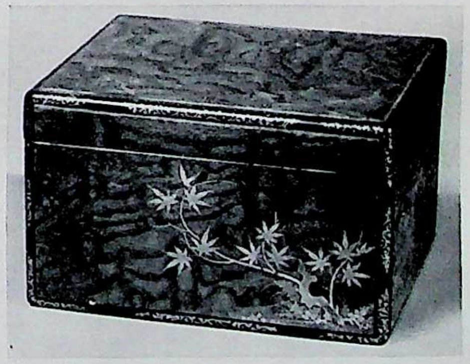

Fig. 140*a*. Small box. Gold and silver lacquer on natural wood. On the outside bamboo, prunus, iris and maple as symbols of the seasons. Length 18·3 cm. Tokugawa period. Österreichisches Museum für angewandte Kunst, Vienna, formerly in the Handelsmuseum.

These techniques were all independently worked out by the Japanese; at the same time they continued to follow Chinese styles. One of these is decoration limited to the inlay of cut-out pieces of mother-of-pearl on a plain black or gold background (*raden*). Lotus on their stems, as in the Chinese models, are the most usual motif. The technique is represented in the Shōsōin, by which early date it was already fully developed.

Chōbei (early eighteenth century) is also said to have come from China, with its inlay of iridescent green or blue shells (*aogai*).

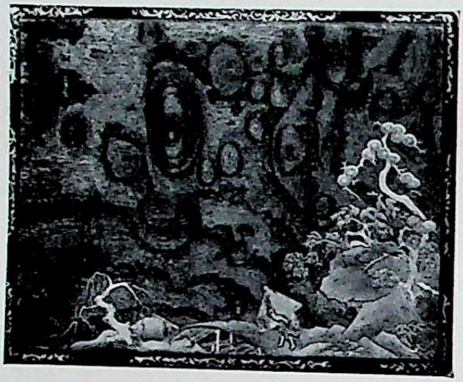

Fig. 140*b*. Lid of Fig. 140*a*. Man with umbrella crossing a bridge.

Carved lacquer is a Chinese technique. The main types are *tsuishu* ('red lacquer') and *tsuikoku* ('black lacquer'). A coat about one or two millimetres thick is built up with ten or more layers of red or black lacquer, and then carved with flowers and birds, landscapes and scenes with figures. Often Chinese lacquers are directly copied, and the imitations will then frequently bear the signatures of famous Chinese masters, such as Chang Ch'eng and Yang Mao (fourteenth century) whose originals were much coveted in Japan; but even when the pieces are not direct copies or fakes the style generally adheres closely to the Chinese.

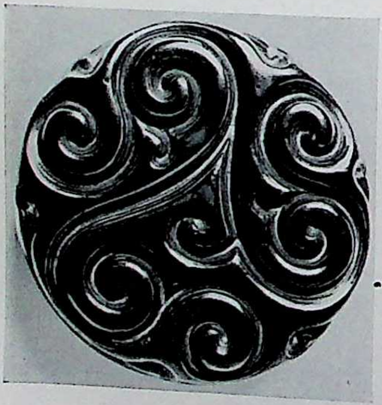

Fig. 141. Snuff box. *Guri* lacquer (on metal?). Diam. 8 cm. Eighteenth century. Staatliches Museum für Völkerkunde, Munich.

The Japanese term *guri* designates a special type of carved lacquer which originated in China and was imitated in Japan. Layers of different-coloured lacquers were superimposed in regular alternation, into which *jui*-scrolls and similar ornament were carved with sloping incisions, the sides of the incisions showing up the coloured layering (Fig. 141). This technique was imitated in metal, especially on sword ornament.

Kamakurabori is a method of covering a wood-carving first with black, then with red lacquer, and then polishing it so hard that the red is worn away to the black in places (Fig. 142).

Chinkinbori is for graphic design, gold-filled engraving on a lacquer ground. This technique, long known in China, is said to have been introduced into Japan in the Kyōhō period (1716–35), but there are pieces which can be dated

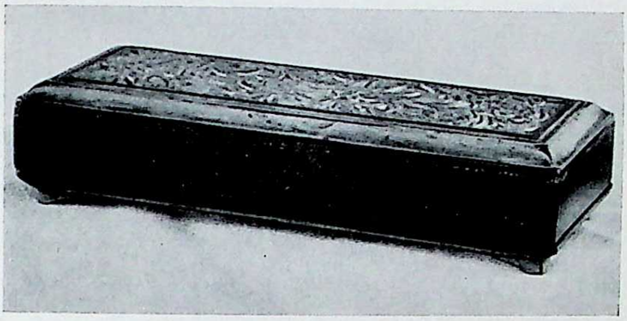

Fig. 142. Box. Wood, carved and lacquered. *Kamakurabori*. Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

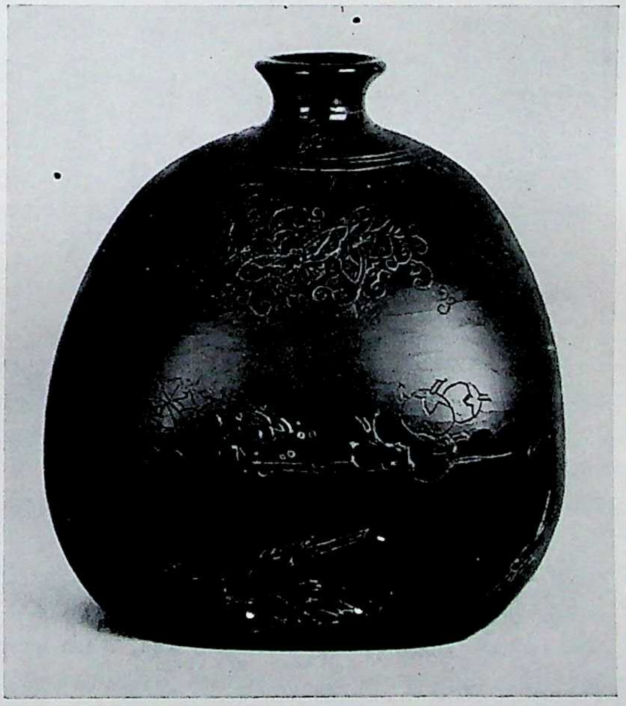

Fig. 143. Bottle. Waves, Maple leaves, birds, butterflies and other motifs in *chinkinbori*. Ht. 18·8 cm. Seventeenth century. Courtesy of the Victoria and Albert Museum, London (Strange No. 608).

earlier, for instance a bottle in the Victoria and Albert Museum, probably of the seventeenth century (Fig. 143), and a box in the Tōkyō National Museum ascribed to the Ashikaga period.[1]

Another technique taken over from China was the painting in lacquer colours fashionable in the Tokugawa period, called *Jōgahananuri* after the town of Jōgahana in Etchū province.

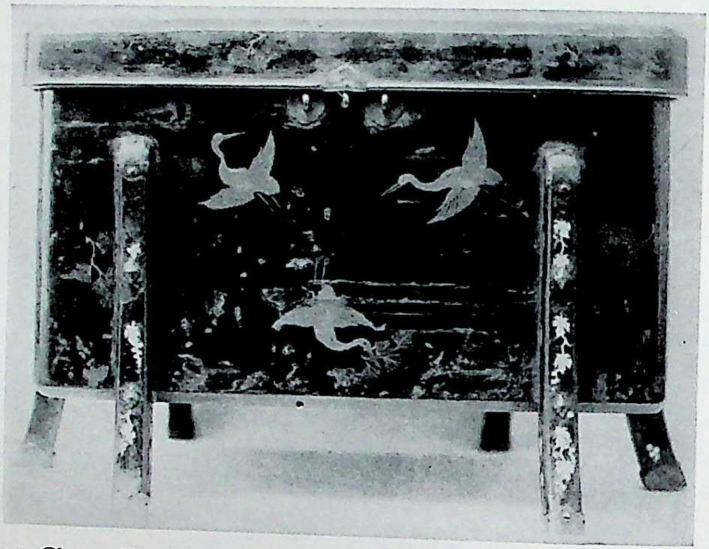

Fig. 144. Chest. *Karabitsu* type. Cranes with fir branches in gold and silver powder on black lacquer. Mother-of-pearl inlay on the legs. Fujiwara period. Itsukushima jinja on Miyajima, Aki province. After *Japanese Temples and their Treasures*, 388.

Buddhist Lacquer-work

The Buddhist religion took the art of lacquering into its service very early on. Being a religion in which the reading of holy texts is a focal part of the cult, boxes worthily ornamented were needed for the texts with their calligraphy and rich illuminations. They are called *sasshibako* or *kyōbako*.[2]

Rosaries were kept in *zuzubako*.[3] The priests' staffs described earlier lay in *shakujōbako* of appropriate shape (cf. Fig. 79).

Karabitsu[4] stored various objects; they were larger chests of Chinese shape with four or six legs fastened to the outside (Fig. 144).

Kesabako held the shoulder coverings called kesa, worn by priests. *Maezukue* were altar tables and *gomotsudai* were stands for the symbolically offered foods.

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[1] *Pageant of Japanese Art*, Vol. V, Fig. 89.

[2] *Sasshi* = book, *kyō* = sutra, *bako* (*hako*) = box.

[3] *Zuzu* = prayer beads.

[4] *Kara* = China, *bitsu* (*hitsu*) = coffer.

Zushi, large or small shrines, contain figures of Buddhas and Bodhisattvas and appear at public or private service.

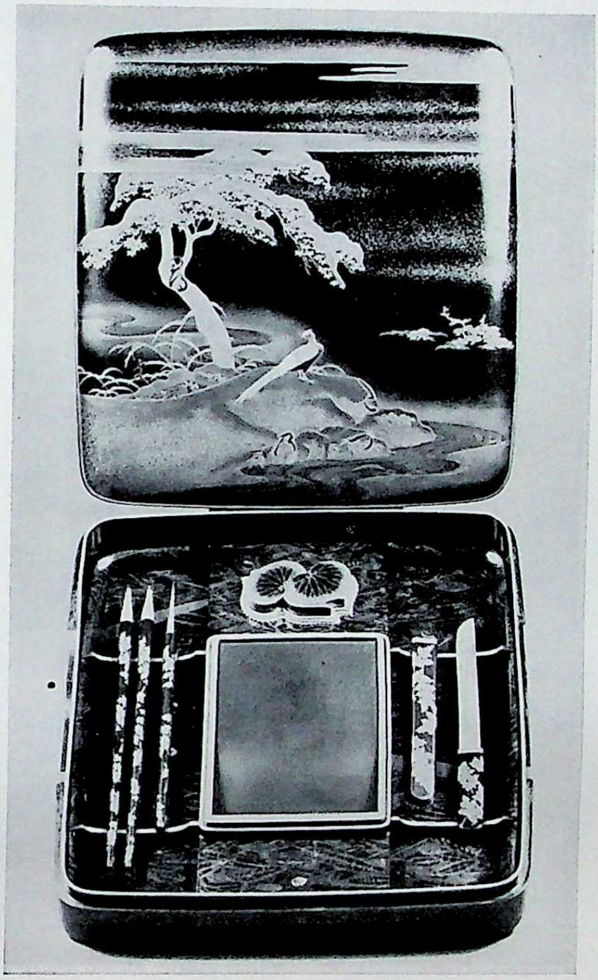

Fig. 145. Lid and outfit of a writing box. On the lid: pheasant and maple by water. Characters of *ashide* type inserted in the picture. Feather motifs on the inside. *Hiramakie*, *hirame* and *togidashi* on *nashiji* ground. Bth. 20·9 cm. Nineteenth century. Courtesy of the Walters Art Gallery, Baltimore.[1]

Secular Lacquer-work

The high regard in which the art of writing is held in the East makes the *suzuribako*, the writing case, the most honoured lacquer object of secular use.

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[1] M. Boyer, 'Notes on Japanese Lacquers', *Journal of the Walters Art Gallery*, Baltimore, 1954.

Little has changed over the centuries either in its shape or its contents. It probably assumed its typical form in the Kamakura period: an oblong flat box, rather higher than it is wide (Fig. 145), sometimes narrowing towards the top. The corners are sloped or rounded. The lid is often slightly domed, and under it lies a tray divided into sections which hold the stone (*suzuri*) for grinding the ink, the ink block, a small metal water container called *mizuire* and the writing brush.

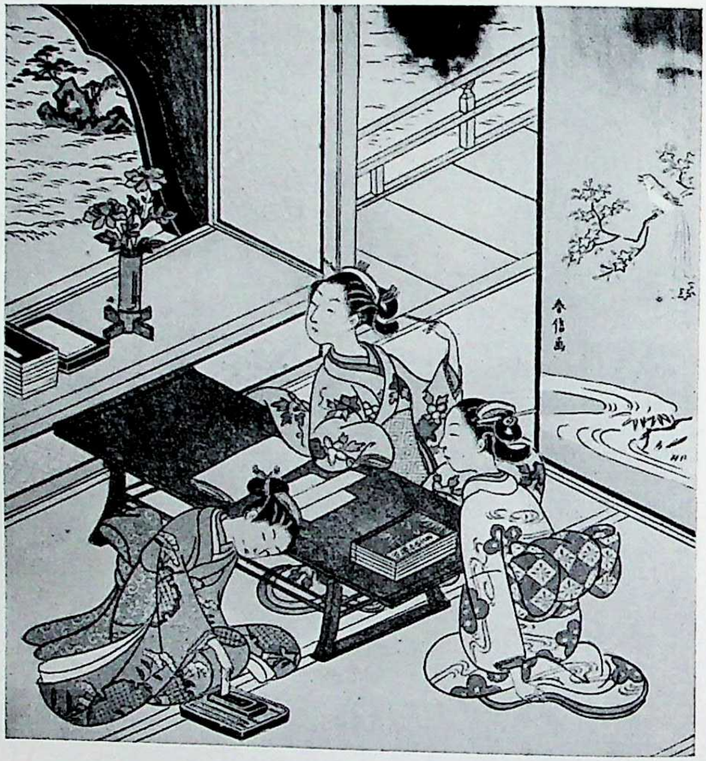

Fig. 146. Coloured woodcut by Suzuki Harunobu (1718?–70). Young girl at a writing table. Another rubbing the ink, with a third watching. Museum für Kunst und Gewerbe, Hamburg.

The stone is an oblong piece of slate with a hollow at one end into which the ink runs when ground. *Mizuire*, generally of metal, are droppers to add the water for the grinding of the ink, *sumi*, which is made of soot from the burning of pine wood, or in better kinds, of certain oils, bound with water and boiled glue. This mixture is pressed into blocks with wooden moulds which emboss them with characters or figures. Gilding or painting of the blocks sometimes takes the place of embossing. The other objects used by the writer are preferably made to match the *suzuribako*: first the *ryōshibako*,[1] a tall paper box with a single compartment, larger than the *suzuribako*, then the *bundai*,[2] a very small writing table (Fig. 146), the *shodana*,[3] a bookshelf with open and closed-in compartments, and lastly the *fubako*,[4] a long oblong box used for sending letters, and often falsely entered in old catalogues as a glove box. *Tanzakubako* were oblong holders for *tanzaku*, long sheets of paper for writing poems. For the reader there is the *kendai*,[5] a small low desk.

The lacquerer as well as the potter had his work for the tea ceremony; to him were assigned the *chadansu* and the *chatsubako*, small cupboards and boxes for storing the tea-set. Lacquer *cha-ire* were called *natsume*, taking their name from a fruit like an olive. *Chawan* and cake plates were sometimes made of lacquer, and the saucers for tea-bowls, especially for those in *temmoku* shape, then called *temmokudai*. *Kōgō* (Fig. 136), containers for incense-burning equipment, were often a task for the lacquerer, although some, as was noted earlier, were made of clay.

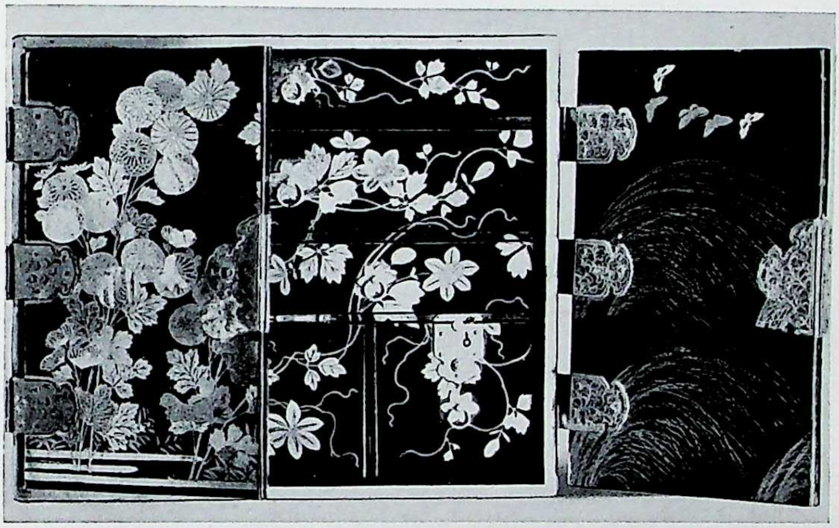

Fig. 147. *Kōdansu* (incense-game box). Gold and mother-of-pearl on black lacquer. Bronze ciselé hinges. Ht. 28 cm. *c.* 1600. Courtesy of the Freer Gallery of Art.

The greater elegance of life in the Ashikaga period affected more than the development of the tea ceremony. The rules of the parlour game *kō-awase*[6] were elaborated and fixed; the object being to distinguish different kinds of aromatic woods by their scent when they were burnt. As in the tea ceremony a detailed procedure was laid down for each stage of the game and for the handling of the implements used for it, and here, too, years of practice were needed before one could become competent to conduct the game properly as host, or even to play it as a guest. The word *kōdō* embraces all the rules and procedure. An article by Harriet Dickinson[1] enumerates all the utensils. Lacquer boxes hold them (Fig. 147). Lacquer provides the perfume boxes, and sometimes the incense burners and small trays for the various utensils. Small metal implements were used as well: spoons, saws, knives, tongs, etc., as well as the *kōbashitate* described on p. 110 (cf. Fig. 167).

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[1] *Ryōshi* = writing paper.

[2] *Bun* = writing, *dai* = table or tray.

[3] *Sho* = book or writing, *dana* (*tana*) = board, rack.

[4] *Fu*(*mi*) = letter.

[5] *Ken* = to see.

[6] *Kō* = incense, perfume; *awaseru* = to combine, mix.

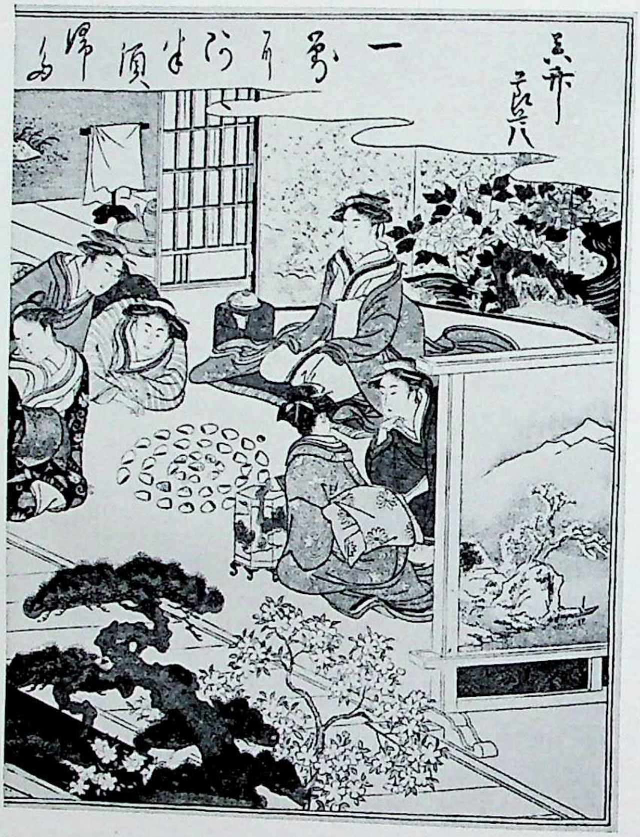

Fig. 148. Detail from a woodcut in the Shell Book of Utamaro (1753–1806). Girls playing the shell game. Centre foreground a shell box. After the print in the Museum für Kunst und Gewerbe, Hamburg.

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[1] 'Incense and the Japanese Incense Game', *Ostasiatische Zeitschrift*, 10 Jhrg., Berlin 1922–3.

Containers and utensils of lacquer-work are required for various other games, for instance *uta-awase*, a song contest in which two sides must each improvise *uta* (short poems) on a given theme. Writing materials are needed for this, and are kept in the *utabunko*.

Kaiawase, the shell game, is another literary parlour game. Tall hexagonal or octagonal containers are used to store the shells. The last page of Utamaro's famous shell book illustrates *kaiawase*. A group of young girls is looking at shells laid out on the floor, and the container from which they were taken is seen beside one of them (Fig. 148).

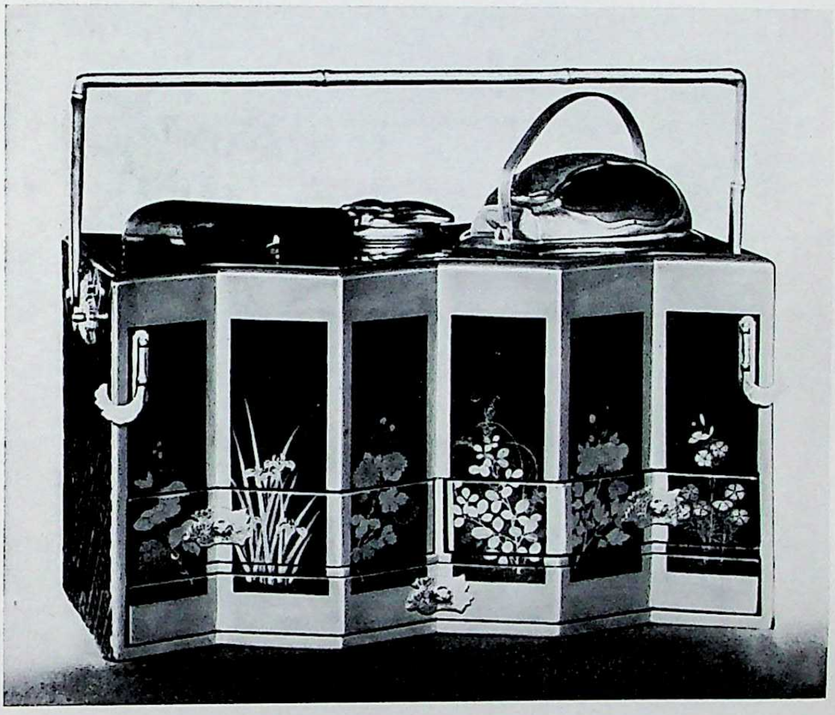

Fig. 149. *Tabakobon* (smoker's set) in the form of a six-fold screen. Gold and silver *togidashi*. In front various plants, behind, Chinese sages. Bth. 26·2 cm. Early nineteenth century. Courtesy of the Victoria and Albert Museum, Alexander Gift. Strange No. 672.

The lacquerer's art was in great demand for the table. At a Japanese meal people do not sit together at a large table, but the participants sit cross-legged on separate mats, and the courses are served individually on small square tables. Whole sets of these are needed, as well as the many dishes and bowls for the food.

Sagejū were taken on picnics. Their shape is, with a few exceptions, always the same (Fig. 168). A handled frame generally holds a set of four square food containers of which the top one had a lid, two bottles for *sake*,[1] one or two small boxes and a tray for handing round the food. To these might be added more small containers and a few *sakazuki*, small shallow bowls for *sake*.

Since the Japanese became acquainted with tobacco through the Portuguese in the late sixteenth century both men and women have smoked in Japan. At first only pipes with a very small bowl were used.[2] The *tabakobon* ('tobacco tray') is a smoking set and may take various forms. In its simplest guise it is a box with a long raised handle to hold the *hiire* (a small basin to hold glowing charcoal for lighting the pipe) a tobacco holder and an ash pan; but there are many elaborate and richly decorated pieces (Fig. 149).

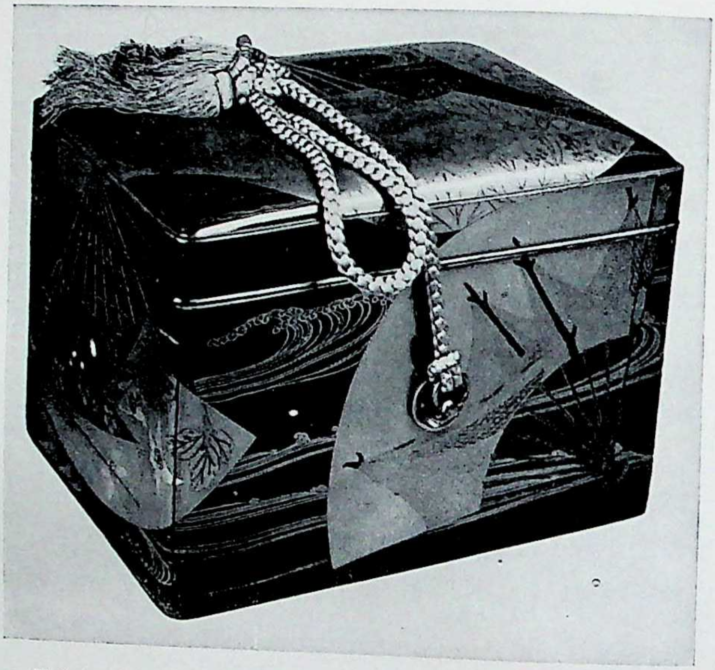

Fig. 150. *Tebako*. Decorated with folding fans: on one, fish-nets, on the other, flowers. Ht. 19·5 cm. Museum für Ostasiatische Kunst, Cologne.

Tebako ('hand box') are among the most carefully worked of lacquer objects; they are tall containers with lids and usually one tray for the storing of toilet articles and smaller boxes (Fig. 150).

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[1] A drink said to have come from China, made from fermented rice. Rein says that it stands, like wine, midway between beer and spirits. It is drunk from porcelain or lacquer bowls.

[2] The bowl is of metal, as is also the mouthpiece. The stem is generally of bamboo or porcelain, rarely of metal.

Mirror cases were circular in earlier times when the round mirrors had no handles, and later followed the handled shape.

The custom of using a neck support when sleeping so as not to disturb their *coiffure* was introduced to Japanese ladies from China. In Japan they use a *makura*,[1] a small box which might be in one of a variety of shapes, covered with a cushion (Fig. 151).

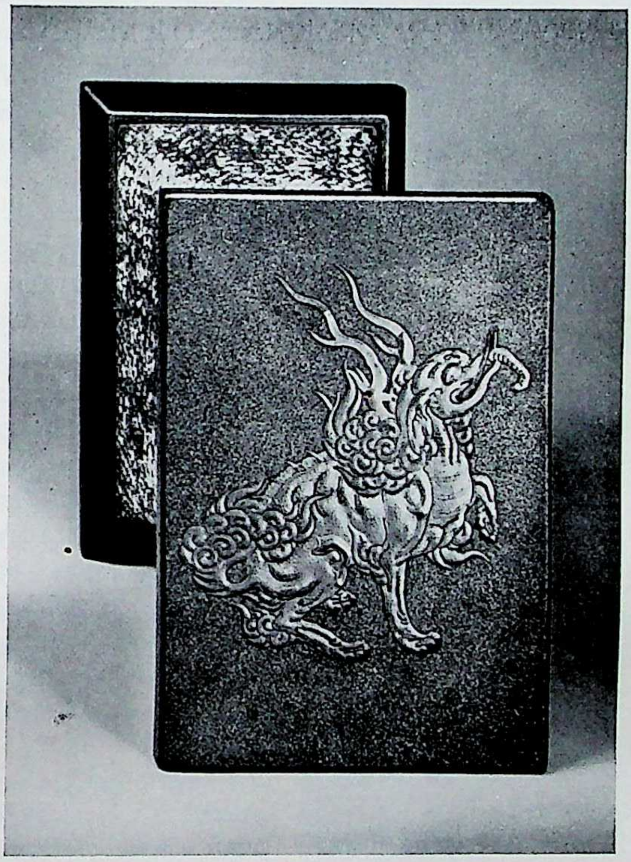

Fig. 151. *Makura* (neck support). Gold and silver *takamakie* on *nashiji* ground. On one side the mythical dream-eating creature Baku, on the other fir trees, bamboo, camelia, *tachibana*, cranes and tortoise. Ht. 15 cm. Eighteenth century. Museum für Kunst und Gewerbe, Hamburg.

For sitting cross-legged it was comfortable to use an arm rest called *kyōsoku*, a curved board resting on two feet.

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[1] The Chinese ideograph has the radical 'wood'. Probably therefore these neck rests were originally always made of wood in China, as in Japan, though later the Chinese made many of pottery or porcelain.

The *hanagamidai*[1] (Fig. 152) holds paper handkerchiefs.

Various trunks and chests hold textiles. Clothes which one has taken off for the night are laid over an *ikō* ('clothes holder') — two parallel bars resting on very light legs. The upper bar is longer than the lower and curves upwards at the ends. This shape is in the Shōsōin and has persisted, with alterations of proportion, until the present. *Ikō* also stand ready to hold visitors' coats.

In the days when sword bearing was widespread[2] swords were left, when visiting, on the *katanakake* (sword rack). The tea masters laid down various rules for the 'fashionable' form of these and of *ikō*.

Cage birds are kept in *torikago*[3] which are frequently round and rest on three feet. The lower part has a closed-in wall and the upper half has little ivory or whalebone bars, some of which form doors. The top of the cage is covered with a net (Fig. 153). Hunting-falcons had stands richly decorated in lacquer.

Wooden saddle-frames are lacquered in various styles of decoration (Figs. 163 and 215), and stirrups were sometimes lacquered as well.

Another field of work for the lacquerer was sword scabbards and *gumbai-uchiwa*,[4] the fan of command of a leader of troops (Fig. 174).

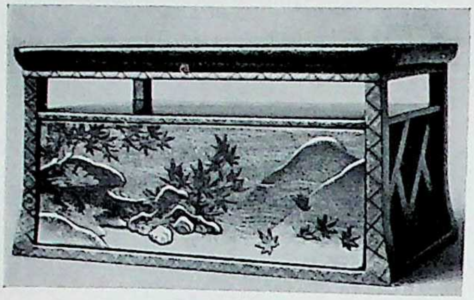

Fig. 152. *Hanagamidai*. Holder for paper handkerchiefs, with drawer. Decorated in gold *nashiji*. Ht. 11 cm. Eighteenth century. Museum für Kunst und Gewerbe, Hamburg.

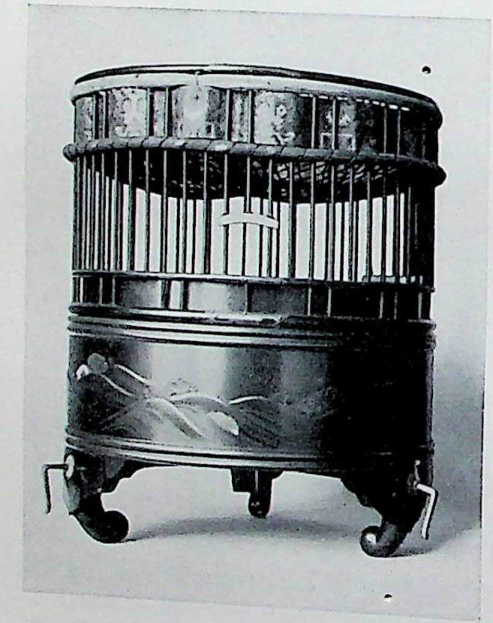

Fig. 153. *Torikago* (bird cage). *Takamakie*. Flowers and leaves on waves. Signed 'Koma Kyuhaku'. Ht. 32 cm. Eighteenth century. Museum für Kunst und Gewerbe, Hamburg.

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[1] *Hana* = nose, *gami* (*kami*) = paper, *dai* = stand.

[2] The right to bear a sword was heavily restricted in 1876.

[3] *Tori* = bird, *kago* = cage.

[4] *Gumbai* = troop disposition, *uchiwa* = fan.

CC-0. In Public Domain. UP State Museum, Hâzratganj. Lucknow

Noble people were carried in sedan chairs, *norimono*, and members of the higher aristocracy often used two-wheeled carriages pulled by oxen. These conveyances offered a wide field of activity for lacquerers.

Of all secular lacquer-work *inrō* are the most ornamental. They are small flat cases of oval cross-section made up of a number of compartments, which men wore hanging at the belt by a silk cord and attached by *netsuke* (see p. 201). *Inrō* means literally seal container, and originally *inrō* were made to hold the seal which must always be to hand. Later they were mainly used for medicines, sweetmeats and such like. The usual European designation of them as medicine boxes is only correct to a limited extent. *Inrō* exist with only a single compartment but it is much more common to find them divided into several sections, the upper forming the lid of the one beneath it, and all fitting closely together. At the narrow curved sides of the sections the wall is slightly thickened and bored through from top to bottom to form a hole through which a cord is threaded to hold the sections close. The two ends of the cord run above the *inrō* first through the *ojime* ('cord-holder') and then through two holes in the *netsuke*, a small piece of carving in wood or ivory. The *netsuke* sits above the belt and holds the cord coming up underneath it (Fig. 154).

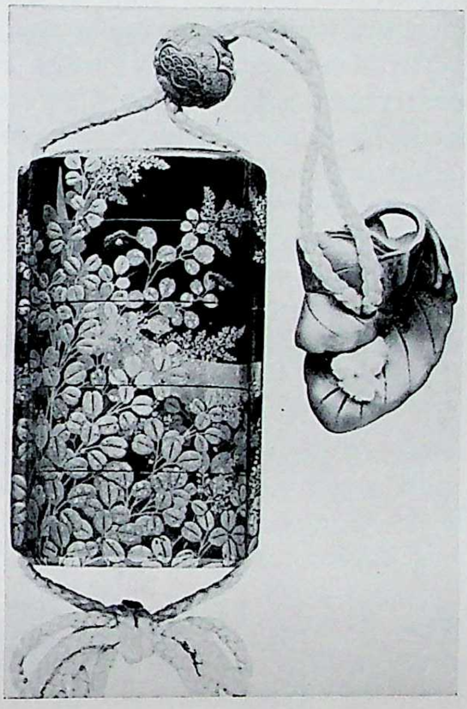

Fig. 154. *Inrō*. Crescent moon behind mountain flowers. Gold lacquer seal of Shiomi Masazane (b. 1647). The *netsuke* mushroom-shaped. Museum für Ostasiatische Kunst, Cologne.

Whatever may be the achievements of the *makieshi* in large-scale decoration, and they are masterly, the art of ornament on small objects is his most outstanding and original contribution. The clean look of lacquer and its mirror-like shine make it the perfect material for objects of elegance and delicacy. Lacquerers naturally turned to *inrō* with especial zeal; whole families of *makieshi* devoted themselves to this field exclusively, using their invention and the wealth of centuries of tradition in technique for *inrō* alone. A large collection of *inrō* can illustrate the art of Japanese lacquer in all its manifold variety.

Inrō appear at the end of the sixteenth century, though their golden age is not until the later seventeenth. In the Genroku period (1688–1703) began an era of elegant living which rivalled the European eighteenth century. *Inrō*, like Chinese snuff bottles, provide a parallel to the *tabatières* and other *bibelots* of the elegant world of France and Europe.

The Walters Art Gallery owns a lacquer chest of the late nineteenth century published by M. Boyer, with an amusing picture based on an earlier model. The inside of a shop is represented, where all kinds of art objects are displayed. Various *inrō* hang on a stand. Three more, lying on the floor, seem to be the subject of a business talk between two men who sit facing each other.[1]

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[1] M. Boyer, 'Notes on Japanese Lacquers', *Journal of the Walters Art Gallery*, Vol. XVII, Baltimore 1954, Fig. 9.

THE HISTORY OF LACQUER-WORK

From the Mid-sixth Century to the End of the Nara Period (794)

Had not recent finds revealed that lacquer was used in Japan from very early times we should reject as legendary the mention in early sources of lacquerers working in the centuries before the Buddhist period. However, bowls, bows and other objects decorated in black and red lacquer have been unearthed from Neolithic graves of the later Jōmon period, and pieces of lacquer have been found in graves of the Dolmen period.[1]

The lacquer-ware produced in Japan after the introduction of Buddhism and of Chinese culture is, however, artistically of a much higher order. Imperial decrees of the late sixth and seventh centuries indicate the interest of the government in the development of lacquer production and its more artistic manifestations.

What survives in lacquer-work from the Asuka and Nara periods is, in the widest sense, continental art, but this does not necessarily mean that it was all imported from the mainland. Much may have been produced by Chinese or Koreans in Japan, and some even by their Japanese pupils. The work of this period cannot in any case be excluded from a survey of Japanese craftwork, since it forms the basis of all further development of the craft in Japan.

The Tamamushi shrine is a major work, a wooden altar of the early seventh century, made in the shape of a house standing on a base. Its name comes from the blue wing-cases of the Tamamushi beetle which lie under the open-work gilt-bronze frames of the panels. The shrine is painted in red, yellow and green lacquer, perhaps bound with oil, on a ground of black. On the four sides of the base are four scenes: the worshipping of relics (Fig. 155), the world-mountain Sumeru, and two scenes from the Jataka (incidents from the previous existences of the Buddha). On the sides of the upper structure are Bodhisattvas, deities and a stupa.

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[1] Illustrations of prehistoric lacquer in Jō Okada, 'History of Japanese Textiles and Lacquer', *Pageant of Japanese Art*, Vol. V, Figs. 54, 55.

In the Shōsōin is a red cupboard[1] a metre high, from the reign of the Emperor Temmu (673–86), made of *keyaki* wood and covered with a coat of transparent lacquer over red staining.[2] In the original foundation inventory it is entered as antique, and is certainly one of the most ancient pieces of furniture in Japan.

An early example of *togidashi* technique is the lacquered scabbard of a straight sword of Chinese type, known as the 'sword of the Emperor Shōmu' (724–49). There is no other example of this technique in the Shōsōin.

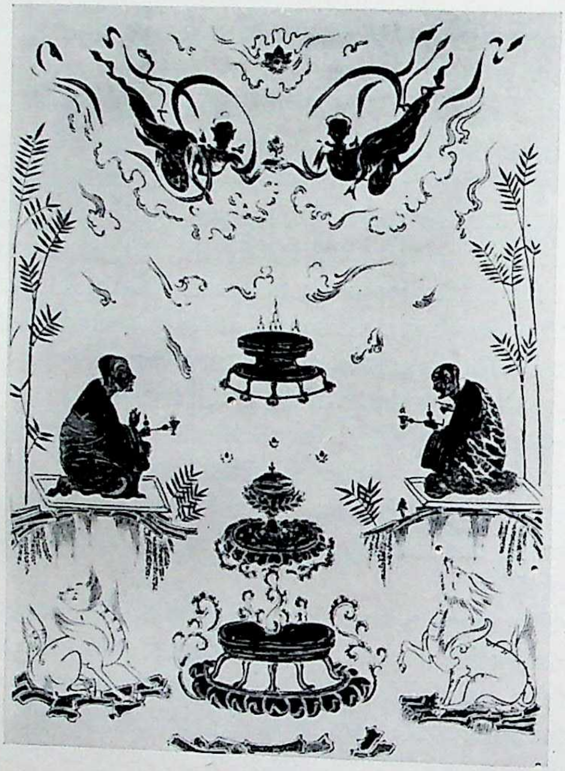

Fig. 155. Detail from the Tamamushi shrine. Coloured lacquer painting. The worship of relics. Early seventh century. Kondō of the Hōryūji in Nara. After *Kokka* 182.

Some other pieces are in *kingindeiga*, painting in gold and silver lacquer.

Heidatsu is frequent: the inlay of thin cut-out pieces of silver or gold foil on a lacquer ground. The old Shōsōin inventory sometimes calls this inlay technique *hyōmon*. Jiro Harada thinks it possible that *hyōmon* implies a finer work than *heidatsu*.[1]

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[1] Jirō Harada, *English Catalogue of the Treasures in the Imperial Repository Shōsōin*, Pl. III.

[2] The catalogue describes the cupboard as 'red-lacquered', but Kümmel says it is only stained red, obviously very thinly, since the grain shows through clearly.

Raden is another technique of inlay using mother-of-pearl. Sometimes the mother-of-pearl is bedded directly into the wood and not into a coat of lacquer (Fig. 156). It is said that in China in the reign of the Emperor Su Tsung (756–62) both *heidatsu* and *raden* were forbidden as too extravagant.

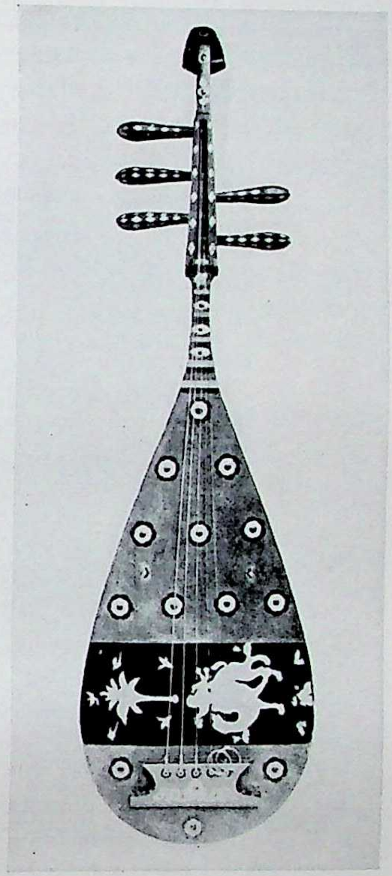

Fig. 156. Five-stringed *biwa*. Sandalwood, tortoiseshell and mother-of-pearl. Man on a camel with musical instrument under a palm tree. Lth. 108·5 cm. China, T'ang dynasty (618–906). Shōsōin, Nara. After Tōyei Shukō.

Early Heian Period (794–894). Later Heian or Fujiwara Period (894–1185)

In the Heian and Fujiwara periods an independent Japanese lacquer industry developed, both in the service of the Buddhist church and to meet secular needs. Its uses extended to architecture, as can be seen in buildings of the Fujiwara period and in contemporary literature. Unfortunately the lacquer decorations in the Phoenix Hall of the Byōdōin in Uji (Kyōto) of 1053 are in a very bad state of preservation, but in the library[2] and in the Konjikidō of the Chūsonji (1109) in Hiraizumi[3] (Mutsu province, north Japan), it is in very good condition (illustrated in Kümmel, *Die Kunst Chinas, Japans und Koreas*, p. 142). In these decorations both *makie* and mother-of-pearl inlay are used.

Early Heian lacquer is rare. We are told that the dowager Empress presented the Emperor Nimmei in 849 with ten small cupboards filled with silk. These were decorated in *hirame*. The production of cinnabar lacquer, contrary to earlier assumptions, seems to have begun at this time.

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[1] Cf. the entry in the Glossary of his *English Catalogue*, op. cit.

[2] *Kokuhō*, 537; *Nihon Seikwa*, III, 59–63.

[3] *Nihon Seikwa*, III, 43–58; *Pageant of Japanese Art*, Vol. V, Fig. 67.

In the Nezu Museum, Tōkyō, there is a chest for priests' raiment with a decoration in *hyōmon* in the stylized flower pattern called *hōsōge*. Jō Okada finds dependence on Chinese models still very apparent in this piece.

The Ninnaji near Kyōto possesses two boxes which can be dated. One is the often illustrated sutra box which Fujiwara Tadahira dedicated in 919.[1] It is made with a linen core. The painting in gold and silver lacquer depicts *karyōbinga* (Indian kalavinka), heavenly beings, half man, half bird in form, with musical instruments, and birds and butterflies among stylized flowering sprays and clouds. The composition is strictly symmetrical. An inscription says the chest is to hold texts brought by Kūkai (Kōbō Daishi).

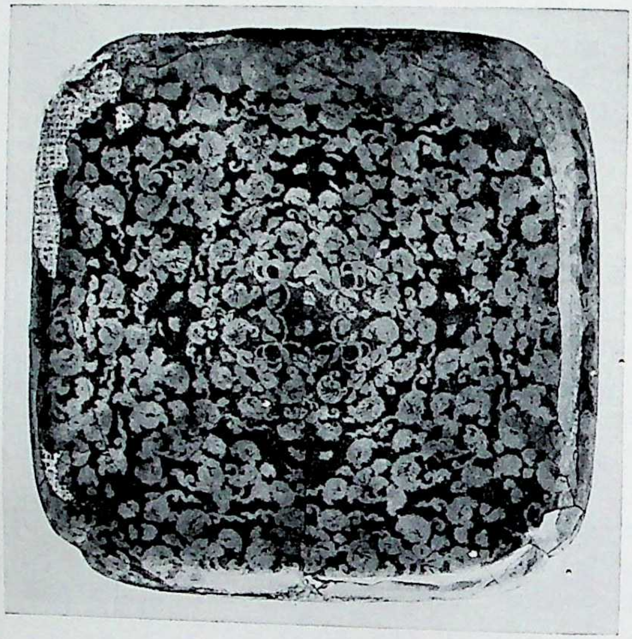

Fig. 157. Box. Lacquer decoration on linen. Symmetrical floral design. Tenth century. Ninnaji, Kyōto. After *Kokka*.

In his *Handbuch der Kunstwissenschaft* O. Kümmel quotes a sutra box in the Hara Collection,[2] one in the Berlin Museum, a fragmentary box in the Boston Museum and a toilet box in the Inui Collection in Ise as all related to this box of 919.[3]

The other dateable box in the Ninnaji was made to the order of the Emperor Uda who died in 931; it held Buddhist treasures. Linen is again the core for this lacquer. The motif of the painting is a symmetrical floral pattern (Fig. 157).

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[1] I.a. *Japanese Temples and their Treasures*, Pl. 326; *Kokka*, 196; Kümmel-Grosse, *Ostasiatisches Gerät*, Pl. 24; Kümmel, *Die Kunst Chinas, Japans und Koreas*, Fig. 117.

[2] *Moyō Shūsei*, 9.

[3] *Moyō*, 49.

A sutra box in the Jingūji has once more a linen foundation. The box is oblong with a flanged lid and is decorated in *makie* on a *nashiji* ground with lotus motifs and butterflies.[1]

A sutra box in the Enryakuji (Kyōto) with stylized and symmetrical flower motifs is thought by O. Kümmel to be of the same period and by the same master as the box of the Emperor Uda, but Jō Okada would date it to the eleventh century because of the strict formalization of the decoration.[2]

The inside of the lid of a box in the Tōkyō National Museum, previously in the Hōryūji, is decorated in silver and gold *togidashi* with a picture of Mount Hōrai, the dwelling of the blessed, standing on a tortoise. Cranes with fir twigs in their beaks circle round it.[3]

A sutra box in the Taemaji near Nara has on its lid in silver and two colours of gold a picture of a *kurikararyō*, a sword with a dragon twined round it symbolising the god Fudō, being worshipped by his servants Seitaka and Kongara.[4]

The Kongōbuji of the Kōyasan (Kii province) houses a chest of *karabitsu* type intended for holding cult objects, showing a design of birds in a water-landscape in black, gold and silver lacquer and mother-of-pearl inlay.[5]

Another famous *karabitsu*, once in the Hōryūji, is now in the National Museum, Tōkyō. Here the surfaces are decorated with mother-of-pearl and *hirame* phoenixes stylized to make a circular design. *Hirame* at that time was called *heijin*.[6] Later this heraldic use of birds to make a circle is one of the most frequent ornamental motifs in Japanese art.

Another subject of design frequently met with later appears at this time in lacquer-work and on mirrors: wheels half sunk in waves. In *makie* and mother-of-pearl inlay they decorate a *tebako* in the possession of the National Commission for the Protection of Cultural Properties.[7] It has been suggested that this curious motif originated in the custom of soaking wheels in water to prevent their drying out, but it seems more probable that the design has a symbolic significance.

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[1] *Pageant of Japanese Art*, Vol. V, Fig. 65.

[2] *Japanese Temples and their Treasures*, Pl. 328; *Pageant of Japanese Art*, Vol. V, Fig. 66.

[3] *Kokka*, 140; *Hōryūji Taikyō*, 30.

[4] *Japanese Temples and their Treasures*, Pl. 386; *Kokka*, 161.

[5] *Kokka*, 212; *Japanese Temples and their Treasures*, 384–5; *Pageant of Japanese Art*, Vol. V, Pl. 28.

[6] *Hōryūji Taikyō*, 30; *Kokka*, 155; *Pageant of Japanese Art*, Vol. V, Fig. 71.

[7] *Pageant of Japanese Art*, Vol. V, Pl. 29; cf. also *Kokka*, 309 and *Hōryūji Taikyō*, 58.

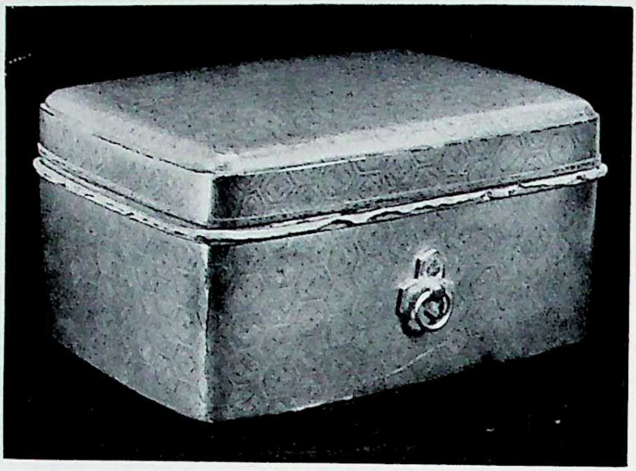

Fig. 158. Box. Lacquer decoration with *bekkō* (tortoiseshell) design. Ht. 15·6 cm. Twelfth century. Courtesy of the Seattle Art Museum, gift of Mrs. Donald E. Frederick.

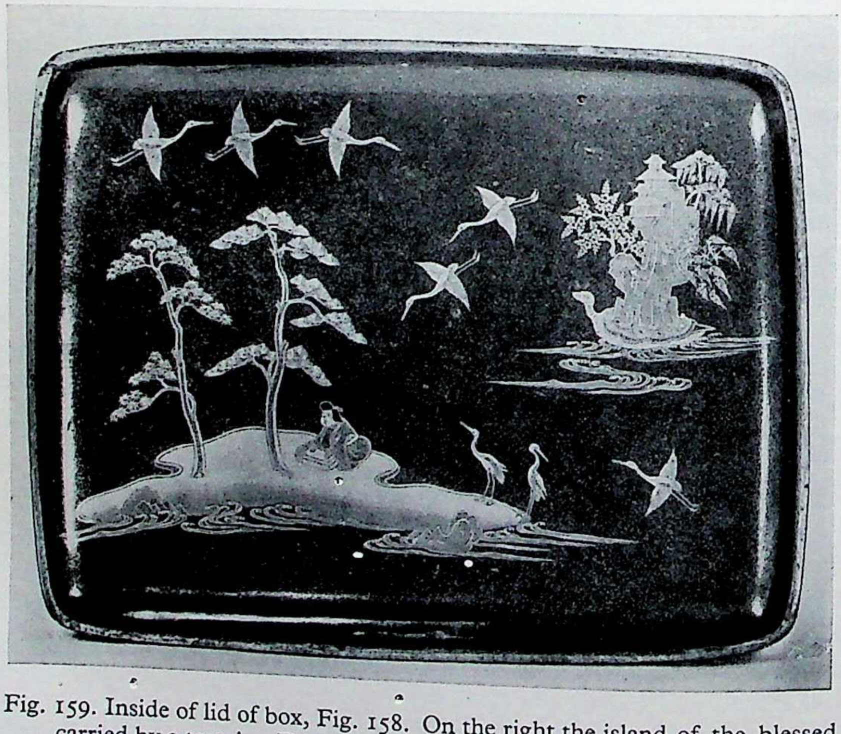

Fig. 159. Inside of lid of box, Fig. 158. On the right the island of the blessed carried by a tortoise. Foreground Urashima with his box (cf. p. 247).

Early Heian Period (794–894). Later Heian or Fujiwara Period (894–1185)

A sutra box in the Kongōji, Ōsaka, has a picture of a lotus pool.[1] The same motif, which is religious in meaning (cf. p. 255), decorates a sutra box in the Kanshūji near Kyōto.[2]

Ashide seems to have begun at the end of the Fujiwara period, a rebus-like combination of pictures and writing. The Eastern Section of the Berlin Museum had an example of this on a small *kōbako* with a shore landscape.[3]

The Daichōjuin possesses a table (formerly in the Chūsonji) intended to stand before an image of the Buddha, which has mother-of-pearl inlay.[4] It was made about 1124, according to Ōkada. It is a lightly built table on tall curved legs set diagonally, its outline all curves and movement, very different from the rather heavier furniture of the Nara period found in the Shōsōin, which on the whole has straighter lines. The style of this table would put a European in mind of rococo work.

A box in the Seattle Art Museum belongs right at the end of the Fujiwara period. It is decorated outside with a *bekkō* pattern (Fig. 158) with a flower in each hexagon. On the inside of the lid there is an incident from the Urashima story (cf. p. 247) painted in flat lacquer on a *nashiji* ground (Figs. 158 and 159).

Kamakura Period (1185–1333)

The Shōgun Yoritomo is said to have received from the Emperor the present of a writing box which is now in the temple of Tsurugaoka no Hachimangu in Kamakura.[5] Mother-of-pearl inlay on a beautiful ground of gold lacquer depicts part of a garden with a large bunch of chrysanthemum, and sparrows.

The rebus-like combination of picture and script which we have already mentioned appears on various objects of the Kamakura period. Among them is a writing box of the Marquis Tokugawa which has on it a picture of the Chōseiden, the Hall of Long Life[6] (cf. p. 181).

A toilet box with all its contents is preserved in the Mishima sanctuary in Shizuoka. It again is in *ashide* style, decorated in gold lacquer relief with a plum tree in blossom, and geese.[7] This is the earliest period in which lacquer relief is known.

A *tebako* belonging to the Rinnōji in Nikkō decorated with a Sumiyoshi landscape is dated to 1228.[8]

Fujiwara no Sadatsune signed the altar shrine made in 1242 (or 1243?) in the Taemaji, Yamato province. The doors are decorated with a lotus pond in gold and silver *togidashi* on a black lacquer ground.[1]

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[1] *Pageant of Japanese Art*, Vol. V, Fig. 70.

[2] *Kokka*, 200.

[3] Kümmel, *Das Kunstgewerbe in Japan*, 3rd ed., Fig. 12.

[4] *Pageant of Japanese Art*, Vol. V, Pl. 31.

[5] *Kokka*, 236; *Japanese Temples and their Treasures*, 474; Kümmel, *Das Kunstgewerbe in Japan*, App. 13.

[6] *Kokka*, 266.

[7] *Pageant of Japanese Art*, Vol. V, Fig. 78.

[8] *Kokka*, 303.

Several tables exist from this period, decorated in various lacquer techniques; among them is one in the Tōdaiji (Nara) of black lacquer inlaid with mother-of-pearl.[2]

The Museum of Fine Arts in Boston has a box beautifully decorated in *hiramakie* (Fig. 160).

Kamakurabori (cf. p. 154) began in the period whose name it bears. An oblong lidded box in the Seattle Art Museum illustrates this work (Fig. 142).

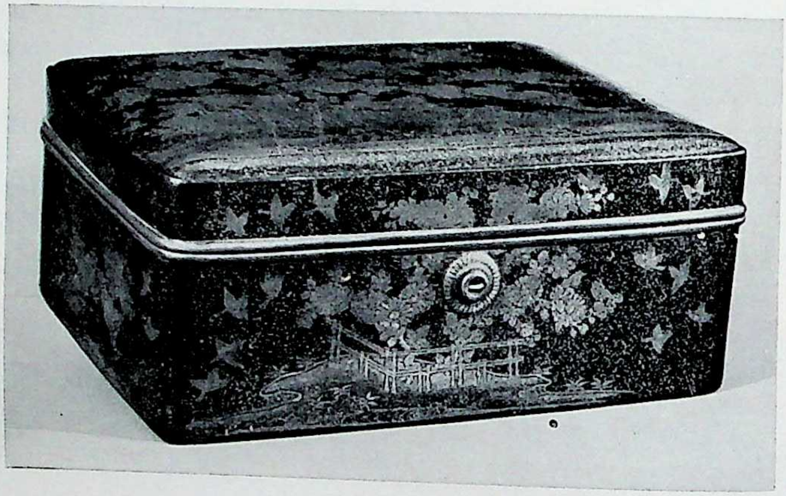

Fig. 160. *Tebako. Hiramakie* on *nashiji*. Garden motif. Kamakura period. Courtesy of the Museum of Fine Arts, Boston.

Ashikaga or Muromachi Period (1336–1573)

The Ashikaga Shōguns had a strong artistic sense which benefited and encouraged lacquercraft as much as the other arts. The names of many artists of this period are known, and although there are not always individual pieces to attribute to them, their names can be linked with the development or the introduction of various techniques, and with the founding of important schools. Kōami Michinaga (1410–79) and his successors were the great exponents of lacquer designs in relief, a technique which started in the Kamakura period. Tradition has it that Michinaga used designs by Tosa Mitsunobu and other painters, and the influence of paintings is certainly apparent in the work of the Kōami school.

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[1] Tajima, *Selected Relics of Japanese Art*. Kümmel, *Das Kunstgewerbe in Japan*, App. 15.

[2] *Japanese Temples and their Treasures*, 473.

Hiramakie is the speciality of the Igarashi family whose founder, Shinsai, worked, like Kōami Michinaga, at the time of the Shōgun Yoshimasa. Lacquerwork in simpler techniques was produced among others by Shukō in Kyōto and Haneda Gorō in Nara.

A well-known work of the Higashiyama period (called after Yoshimasa's castle of that name) is a set of writing materials which belonged to the Shōgun Yoshimasa (cf. Fig. 164). The objects are decorated in gold lacquer on a black ground with the motif of the Ivy Path[1] (cf. p. 244).

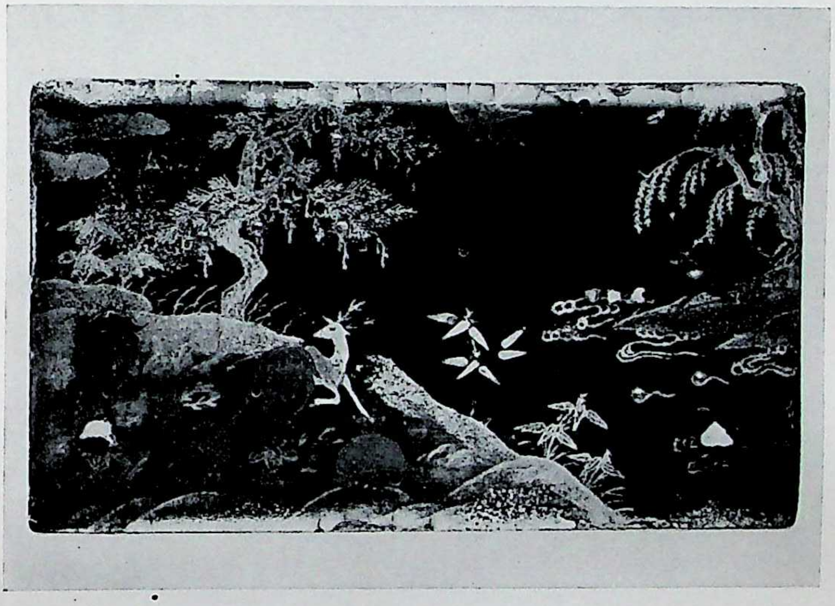

Fig. 161. *Suzuribako*. Gold *hiramakie* and various inlays. Deer by a river. Lth. 26 cm. Ashikaga period. Museum für Ostasiatische Kunst, Cologne.

We can ascribe to the Ashikaga period a *suzuribako* belonging to the Museum für Ostasiatische Kunst in Cologne. It has a river landscape with deer depicted in gold *hiramakie* with inlay of gold, silver, mother-of-pearl and glass (Fig. 161).

A *kōgō* from the same collection has a decoration of chrysanthemum in gold *hiramakie* on a *nashiji* ground (Fig. 136).

From the late Ashikaga period there is in the Victoria and Albert Museum a bottle used in *bugaku* dancing, with *kiri* emblem and cherry blossom ornament (Fig. 162).

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[1] Illustration of a writing box in W. Speiser, *Die Kunst Ostasiens*, Berlin 1946, Fig. 126.

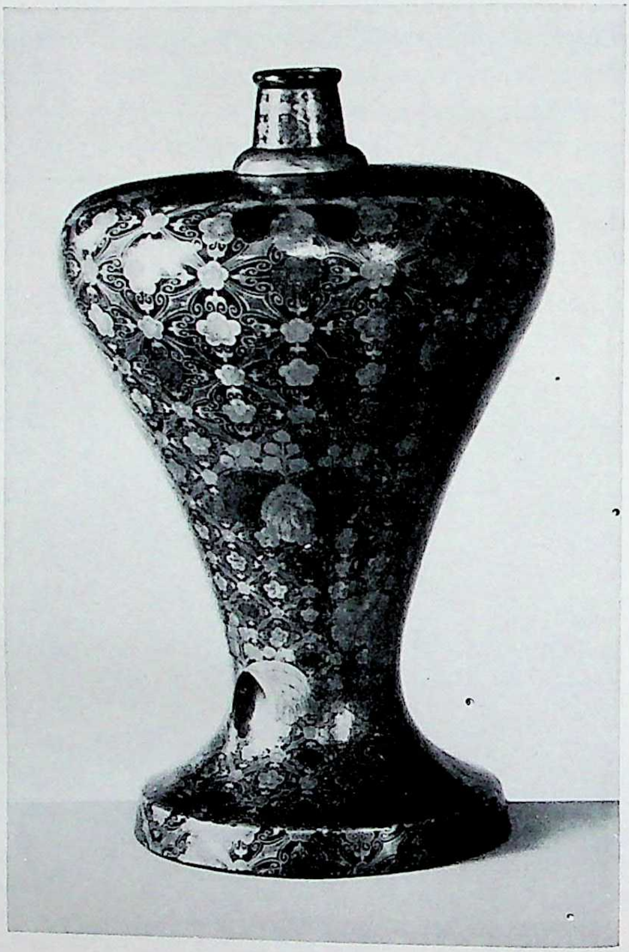

Fig. 162. Bottle, used at *bugaku* performances. Gold and silver *hiramakie* with inlay of gold leaf and tin. Cherry blossom and *kiri* emblem in a trellis pattern. Ht. 35 cm. Sixteenth century. Courtesy of the Victoria and Albert Museum, Alexander Gift. Strange No. 607.

Momoyama and Tokugawa Periods (*1573–1614; 1614–1867*)

The material from the Momoyama period onwards is plentiful and varied in technique and style. A desire is apparent for stronger decorative effects than in the earlier periods, and for this purpose a tendency to combine different techniques.

The *kōdansu* of the Freer Art Gallery in Fig. 147 belongs to the end of the Ashikaga or the beginning of the Momoyama period.

The Hamburg Museum has a saddle dated 1582, decorated on the outside with heraldic emblems in relief on a black ground (Fig. 163).

Chōbei Takatada is numbered among the master-lacquerers of the early

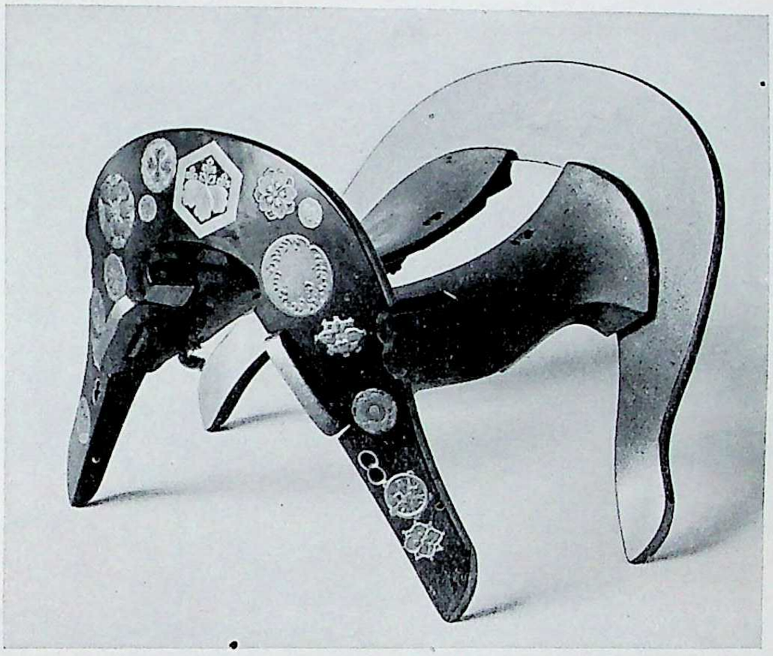

Fig. 163. Saddle. Emblems in gold and silver relief lacquer on black lacquer. Top centre a *kiri* emblem in a hexagon. Dated 1582. Museum für Kunst und Gewerbe, Hamburg.

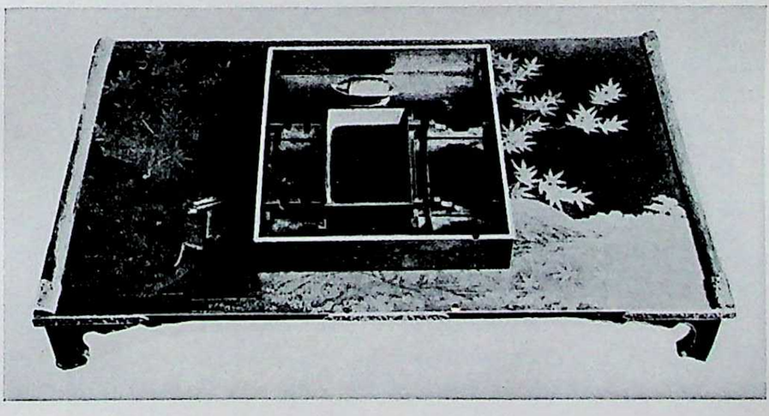

Fig. 164. Writing table and writing box. Copy by Chōbei Takatada of a writing set belonging to the Shōgun Yoshimasa. Early Tokugawa period. After *Histoire de l'Art du Japon.*

Tokugawa period. He was a member of the Tatsuke family, and owes his fame partly to having made an exact copy of Yoshimasa's writing set with the ivy path motif (Fig. 164).

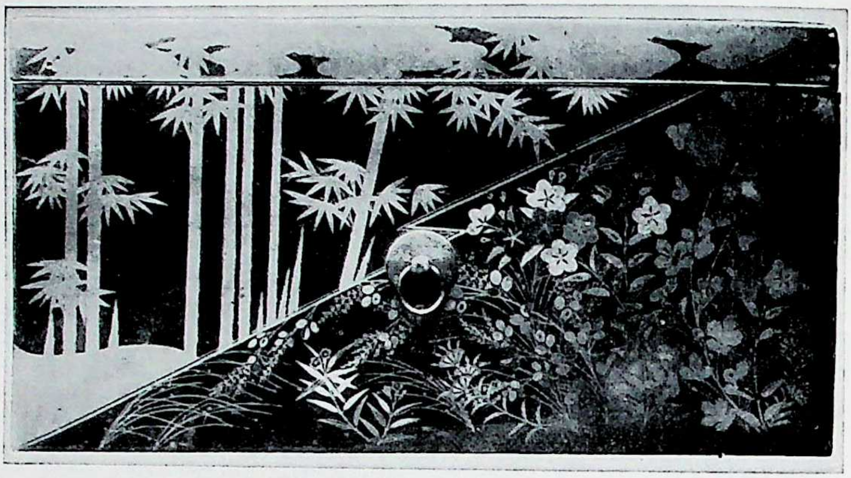

Fig. 165. Box. Ornament diagonally divided. Lth. 50 cm. *c.* 1600. Kōdaiji. Kyōto. After *Kokka* 292.

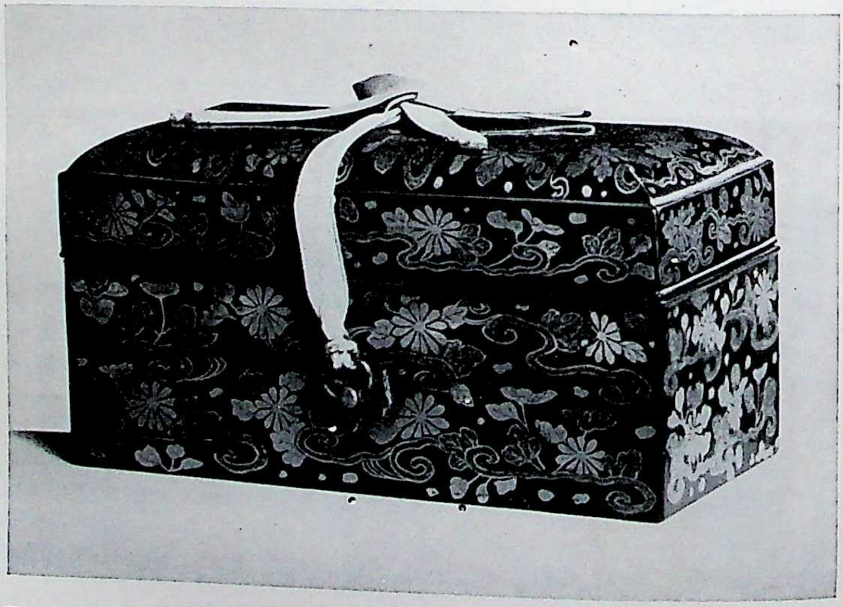

Fig. 166. Box. Gold *hirame* and *nashiji* on black. Lth. 17·5 cm. From the Kōdaiji, Kyōto. *c.* 1600. Courtesy of the Victoria and Albert Museum, Harding Smith Collection. Strange No. 776.

An important relic of the Keichō period (1596–1614) is the lacquer decoration of the Kōdaiji, erected at the instigation of the widow of Hideyoshi in 1605, and the lacquer objects that she presented to the temple. One box in the temple has a design composed with exceptional originality. A diagonal divides each side into two triangles, each of which is treated quite differently both as to technique and motif (Fig. 165). A box in the Victoria and Albert Museum is in quite a different style with chrysanthemum and waves in gold *hirame* and *nashiji* (Fig. 166).

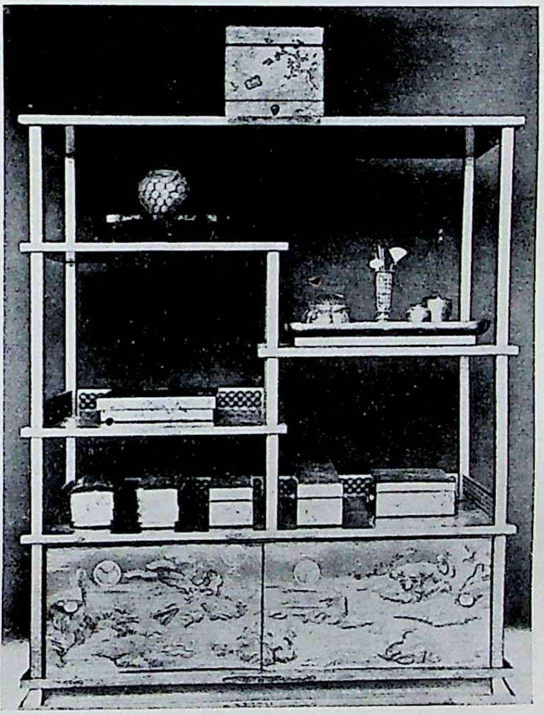

Fig. 167. *Etagère. Hiramakie* decoration. The *Aoi* emblem of the Tokugawa repeated several times in the landscape below. Work of Kōami Nagashige. On the upper shelf right, in the centre, a *kōbashitate* with utensils (cf. p. 110). After *Histoire de l'art du Japon.*

One of the greatest Kōami masters was the tenth, Nagashige (1599–1651). His most famous pieces are the *étagère* for the daughter of the Shōgun Iemitsu (Fig. 167) and his work for the Empress Tōfuku Monin, the daughter of the Shōgun Hidetada.

The Museum in Hamburg possesses a *sagejū* (cf. p. 161) with the inscription 'worked by Kōami Nagashige after the pictures of Kano Sanraku'.[1] The landscapes of the decoration are a typical example of the Chinese-influenced style of the Kano school (Fig. 168).

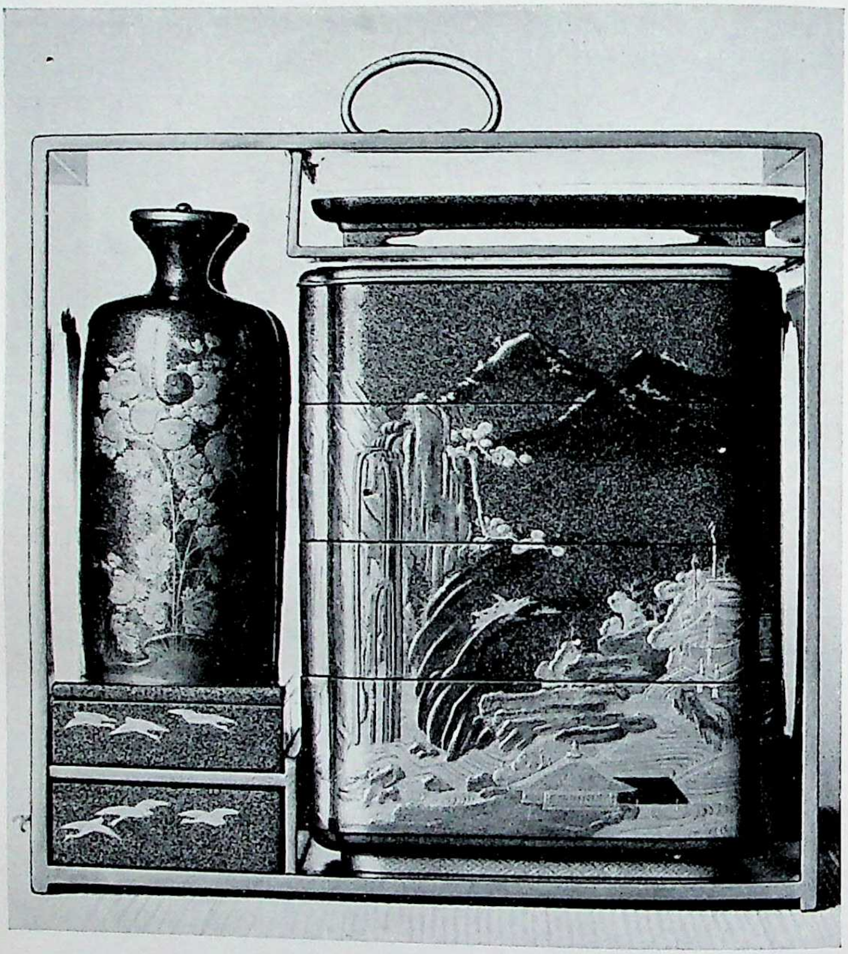

Fig. 168. *Sagejū* (picnic set). A set of four large containers, for handing round, two small containers and two *sake* bottles. Gold and silver *takamakie* on *nashiji*. Signed 'Kano Sanraku no zu Kōami Nagashige' (After pictures by Kano Sanraku, worked by Kōami Nagashige) (1599–1651). Ht. 32 cm. Museum für Kunst und Gewerbe, Hamburg.

Another piece from Hamburg, a *tebako* (Fig. 169) is likewise seventeenth century Kōami. The four sides are illustrated with pictures of the seasons, and on the lid is a summer house. Script characters are included in the pictures, and a poem by Yoshishige no Yasutane (tenth century) is quoted, besides characters used as a rebus.[1]

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[1] 1559–1651.

A close parallel to the Hamburg box is a *tebako* in the Austrian Museum für angewandte Kunst which has much the same subject treated in a similar style. Heraldic cranes here appear in a palace garden landscape (Fig. 170).

In the early seventeenth century the greatest representative of the Igarashi family, Igarashi Dōho (cf. p. 175) worked in Kyōto and in the province of Kaga. A *suzuribako* with autumn landscape in the Yoshiji Tanimura collection is attributed to him.[2]

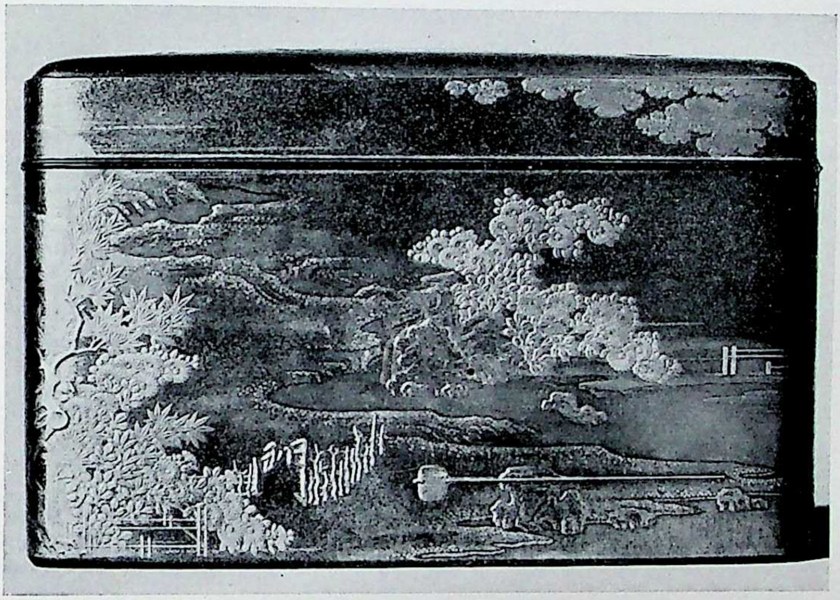

Fig. 169. *Tebako.* Gold and silver *takamakie* on *nashiji.* The four seasons. Autumn on the side illustrated. The gate in the hedge made by the character *mon* = gate. Lth. 26 cm. Seventeenth century. Museum für Kunst und Gewerbe, Hamburg, formerly in the Collection of Count Bardi, Venice. Further illustrations in J. Brinckmann, *Report for 1907*.

Yamamoto Shunshō of Kyōto (b. 1610 or 1620, d. 1682) founded a new school and was summoned to Yedo by the Shōgun. He and his successors were noted for their *togidashi* (Fig. 137) and *hiramakie*.[1]

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[1] 'Chōseiden no uchi ni wa shunjū tomi. Furōmon no maye ni wa jitsugetsu ososhi' ('The Palace of Long Life is rich in spring and autumn. Before the gate of eternal youth, Furōmon, the sun and moon move slowly'). Transcription and translation by Shinkichi Hara. '*Choseiden*' means firstly the fabulously magnificent palace of the Chinese Emperor Hsuan Tsung (712–56), and secondly a dwelling of the blessed.

[2] *Pageant of Japanese Art*, Vol. V, Fig. 103.

In 1636 Koma Kyūi became court lacquerer to the Shōgun. He is the founder of the Koma family who worked for the Tokugawa right into the nineteenth century.

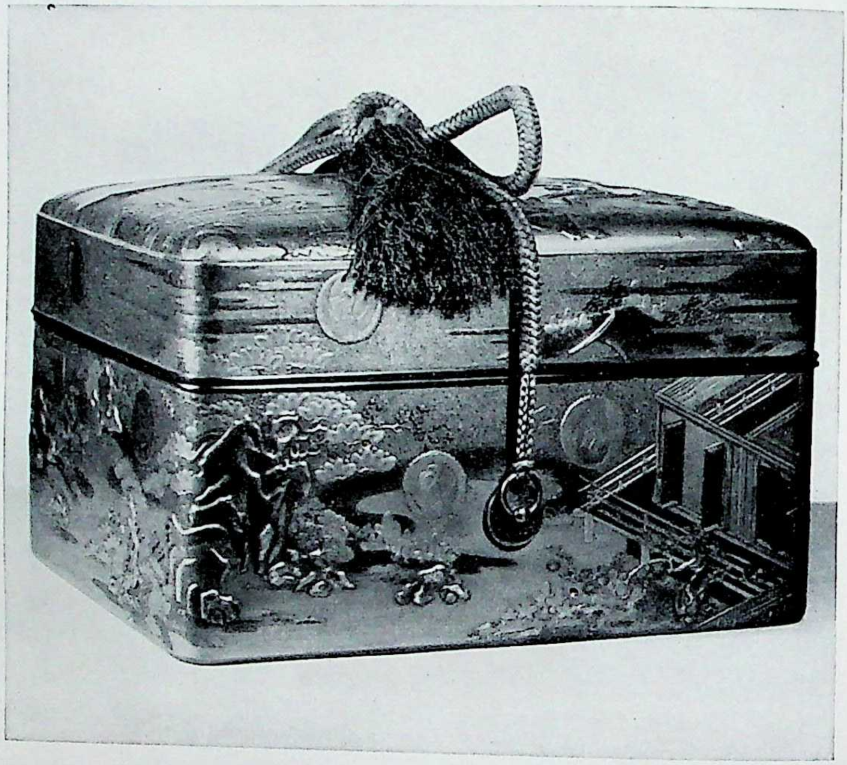

Fig. 170. *Tebako*. Continuous picture of a palace garden in gold and silver. *Takamakie*. Inserted an uta and heraldic cranes. Lth. 31·5 cm. Seventeenth century. Österreichisches Museum für angewandte Kunst, Vienna, gift of A. Exner.

The Kajikawa began at the same time as the Koma, and also had successors into the nineteenth century. As they all sign only Kajikawa it is impossible to assign their work to the different individuals of the name.

Some objects can be assigned to the seventeenth century without attribution to individual artists. First a writing box in the Cologne collection which has on the lid a Shintō temple on an island, reminiscent of ancient temples, perhaps in Izumo (Fig. 171*a*, cf. Fig. 172).

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[1] Kümmel, *Das Kunstgewerbe in Japan*, gives the following dates: Shunshō Kagemasa, d. 1707; Shunshō Masayuki, 1654–1740; Shunshō Harutsugo, 1703–70.

Another writing box in the same collection has on its lid a water wheel depicted in such meticulous detail that the whole mechanism is visible. The water, scooped up in the little buckets on the wheel, is poured into a square container and carried off in a bamboo pipe. On the inside of the lid a plum tree in blossom stands beside ferns. The brush tray is decorated with paeony flowers (Figs. 173*a*, *b* and *c*).

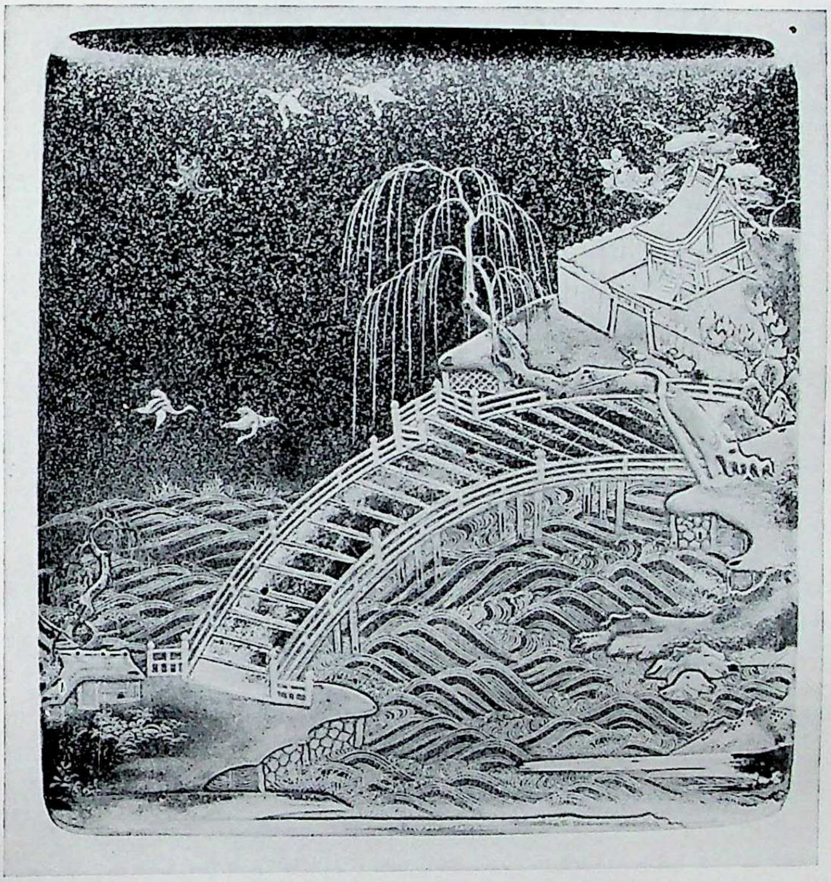

Fig. 171*a*. Lid of a writing box. *Hiramakie* and *takamakie* with lead, gold and mother-of-pearl inlay. Picture of a Shintō temple (cf. Fig. 172). Size 24 cm. Seventeenth century. Museum für Ostasiatische Kunst, Cologne.

The *gumbai-uchiwa* (fan of office) in the Hamburg collection which we illustrate in Fig. 174 was worked for a Daimyō of Sendai (Rikuzen province).

The families of lacquerers so far quoted all remained, on the whole, within the framework of tradition. Contemporary with them an entirely independent tendency was growing up, represented chiefly by the following artists: Honami Kōetsu (1558–1637), whom we know already as a *raku* artist; Ogata Kōrin (1658?–1716), the brother of the painter and potter Ogata Kenzan and also quoted earlier as a *raku* master; and Ogawa Haritsu or Ritsuō (1663–

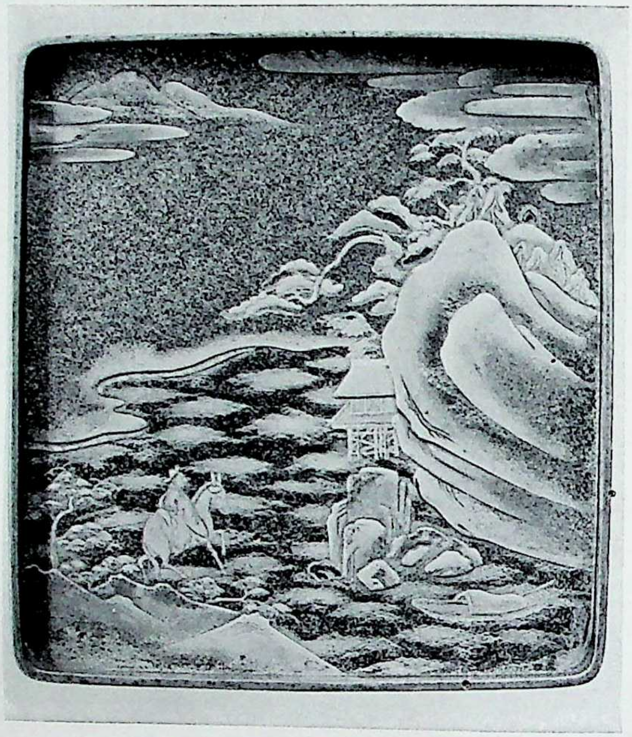

Fig. 171*b*. Inside of lid of Fig. 171*a*. Landscape with Chinese horseman.

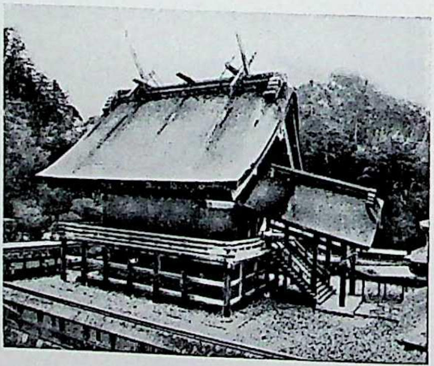

Fig. 172. Shintō temple in Izumo, restored in the eighteenth century in the antique style. After *Japanese Temples and their Treasures*.

1747). Kōetsu and Kōrin were primarily painters and calligraphers, which means masters of the art of forming Chinese characters in their own style and placing them effectively over the surface of the picture or text. Doubt has justifiably been raised as to whether the lacquer pieces signed with their names were in fact made in this time-consuming technique by these artists themselves. What is certain, however, is that their new decorative style had a strong influence on craft work in general, and that they provided designs for them. On the writing box in the Seattle Art Museum illustrated in Fig. 175 which is ascribed to Kōetsu, ten large cranes are crowded together to fill the whole space. They are rendered in inlay of lead and tin; the contrast of these

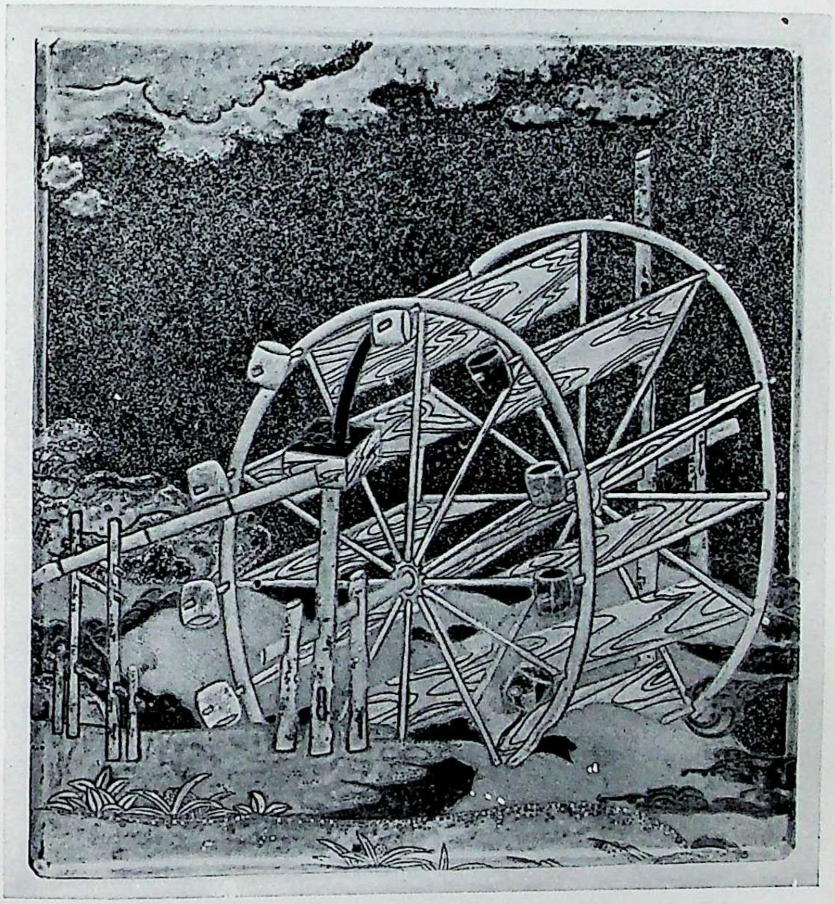

Fig. 173*a*. *Suzuribako*. *Takamakie* and *hiramakie* and various inlays. Well-wheel. Ht. 22 cm. Seventeenth century. Museum für Ostasiatische Kunst, Cologne.

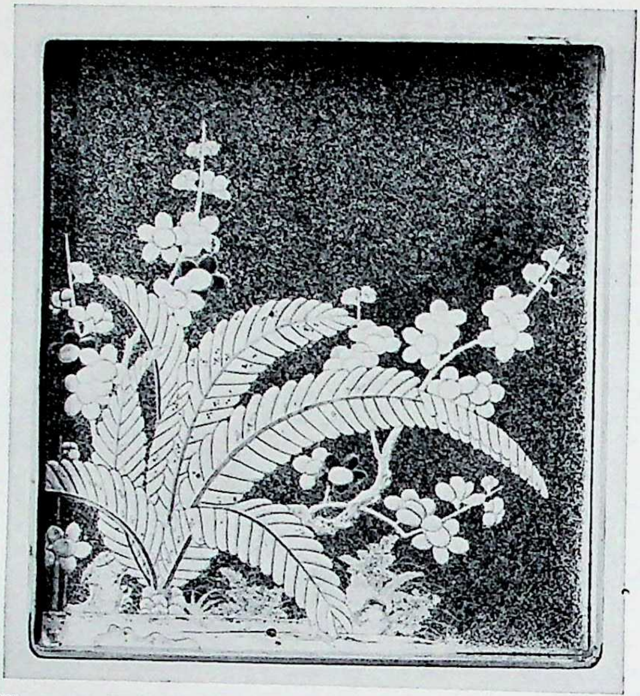

Fig. 173*b*. Inside of lid of Fig. 173*a*. Plum spray and ferns.

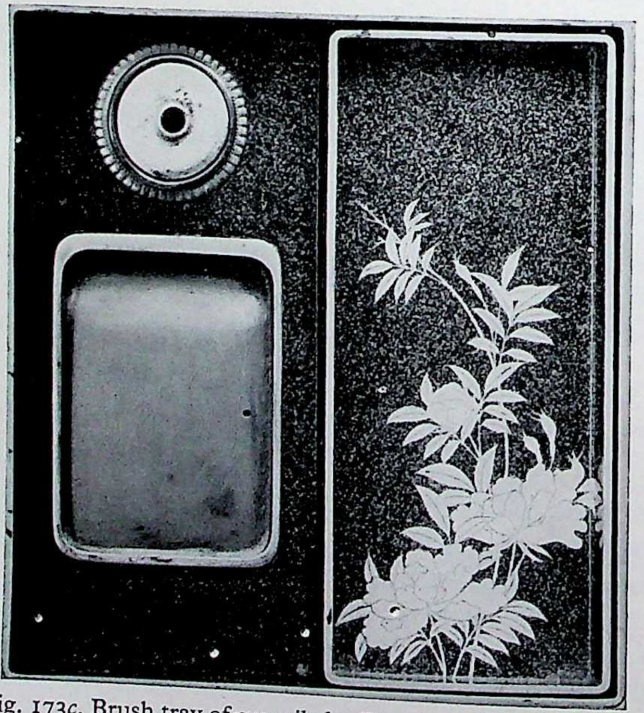

Fig. 173*c*. Brush tray of *suzuribako*, Fig. 173*a*. Paeony flowers.

grey metals with a black or gold background of lacquer is a favourite effect of the new style. The crane, often standing erect so that it appears very thin, is among their most frequent motifs. On a screen painted by Kōrin in the Imperial Household Collection nine cranes drawn in a similar manner walk one

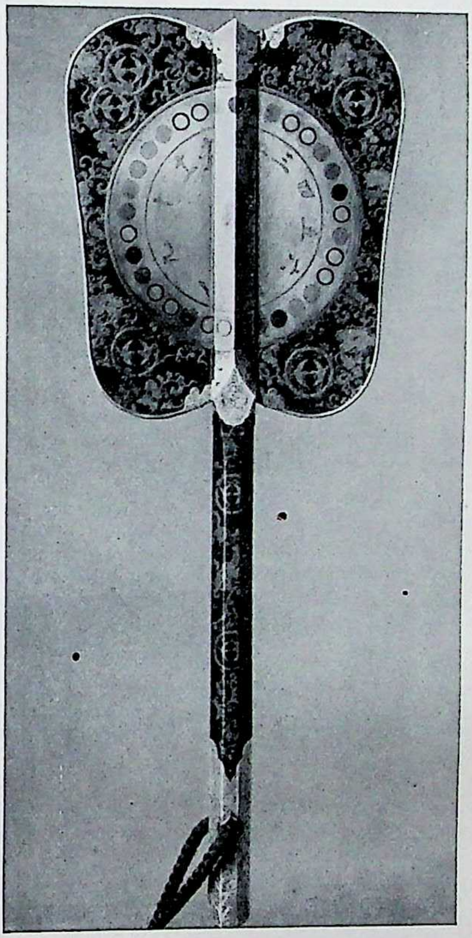

Fig. 174. *Gumbai-uchiwa* in the form of a Chinese fan. A silver disc in the centre, on which in black metal are inlaid a sanskrit word, the number signs of the twelve months and 33 small discs of *shakudō* or gold, indicating favourable, dangerous and uncertain days. The rest of the surface decorated in light *takamakie* with paeony sprays, and the bamboo and sparrow emblems of the Daimyō of Sendai. On the reverse side a gold disc with a sanskrit word and characters of the Chinese zodiac. Lth. 48 cm. Seventeenth century. The leather case, Fig. 214, belongs to it. Museum für Kunst und Gewerbe, Hamburg.

behind the other.[1] The motif was used again, in the same style as Kōetsu and Kōrin, by Genroku Matsuda (born 1896) on a lacquered cabinet.[2]

One of Kōetsu's most famous lacquer pieces is a writing box in the Tōkyō National Museum.[3] It is strikingly unusual in shape. The lid is so strongly domed that the box is more like a cushion. The decoration represents the bridge of boats at Sano seen from above, and the characters of a tenth-century poem about this bridge are spread over the whole surface of the picture.

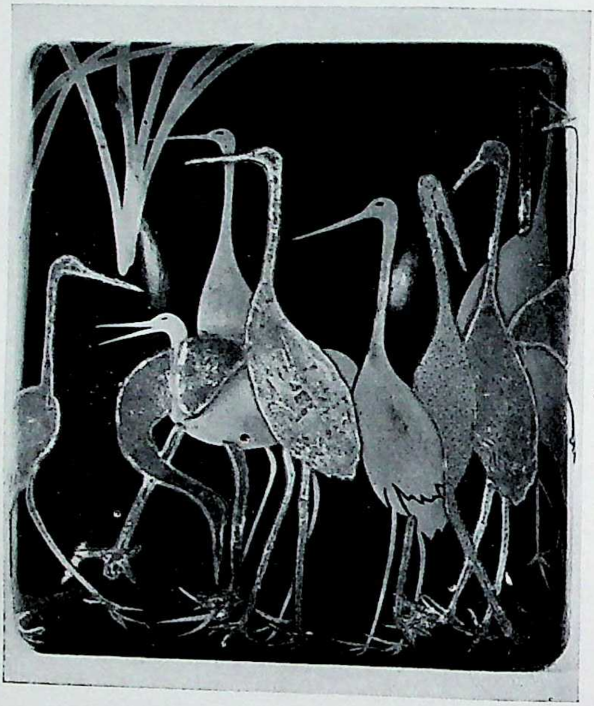

Fig. 175. *Suzuribako.* Cranes, inlay of lead and tin. Style of Kōetsu (1588–1637). Courtesy of the Seattle Art Museum, gift of Mrs. Donald E. Frederick.

The National Museum also has a work by Kōrin — a box for writing materials and paper.[4] Lead and mother-of-pearl inlay on a ground of gold and black lacquer depicts the eight-fold wooden bridge running over an iris pool, a subject taken from the Ise Monogatari.

The paper fan in the Freer Gallery painted in colours and gold and signed

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[1] Speiser, *Die Kunst Ostasiens*, No. 156.

[2] Yuzuru Okada, *Japanese Handicrafts*, Vol. 21, Tōkyō 1956 (Tourist Library), p. 195.

[3] *Pageant of Japanese Art*, Vol. V, Pl. 46?

[4] Coloured reproduction in *Pageant of Japanese Art*, Vol. V, Pl. 50.

Kōrin is not lacquer work, but is a good example of the style of Kōrin (Fig. 176). This style had a strong influence on *art moderne* in Europe.[1]

Nagata Yuji, who was active in the first half of the eighteenth century, belonged to the school of Kōrin. His signature is on a *tebako* in the Hamburg Museum (Fig. 139). The long tendrils of the bottle gourd trail over a gold ground in gold *takamakie* and raised inlay of lead and mother-of-pearl.

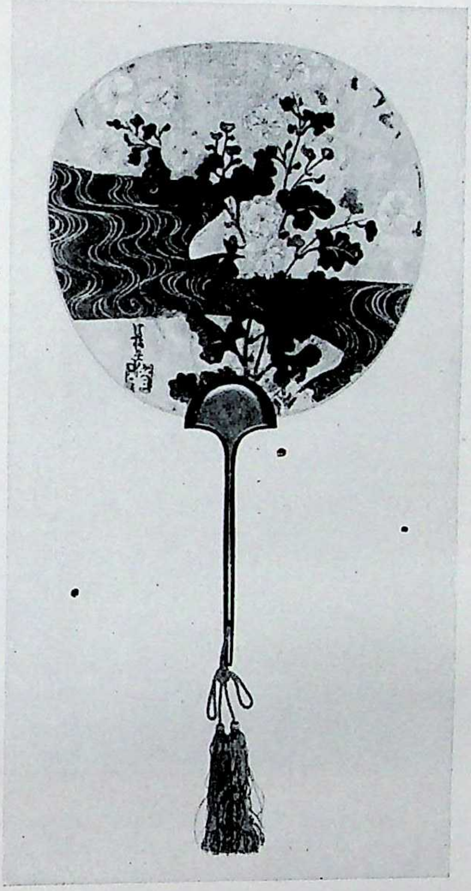

Fig. 176. Paper fan. Painted in colours and gold. Chrysanthemum by a stream. On the other side the poet Narihira and the pilgrim. Signature and seal 'Kōrin'. Lth. 35·6 cm. Courtesy of the Freer Gallery of Art, Washington.

The paper box illustrated in Fig. 177, with an owl sitting on an oak branch is the work of the painter and lacquerer Ogawa Haritsu. Raised relief, already highly developed in the school of Kōetsu and Kōrin, reached its zenith with Haritsu. He uses the most varied materials for it, including baked and glazed clay.[1] This master of many techniques and ideas has met with varied reception in Europe. Whereas Gonse wrote in 1886, 'Ritsouô ne se répète jamais. Chaque objet sorti de ses mains est une œuvre complète, marquée au coin

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[1] An example of the strong impression made by Kōrin at that time is the enthusiastic little book written just after the turn of the century: Fr. Perzyński, *Kōrin und seine Zeit* in the series *Die Kunst*, by R. Muther, Berlin 1907.

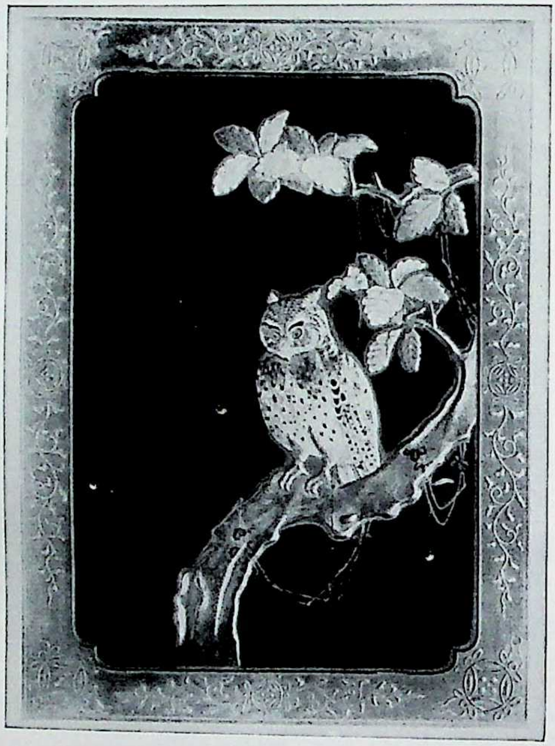

Fig. 177. Paper box. *Takamakie* with inlay. Owl on an oak tree. Ht. 37·2 cm. Ogawa Haritsu. Japanese private collection. After *Kokka*.

d'une recherche spéciale, toujours intéressante', O. Kümmel twenty-five years later called Ritsuo 'one of the least pleasing virtuosi of all times and peoples'. His pupils, of whom Hanzan is the best known, often use his signature.

The following work is by lacquerers who did not belong to the Kōetsu-Kōrin school, although its influence can be noticed at times.

Figure 150 shows a *tebako* from the Cologne collection decorated with large folding fans and waves in gold *hiramakie* on a black ground. On one of the fans is a common motif, fishnets hung up to dry; on the other are various plants.

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[1] The Louvre has two sliding doors with a picture of the drunken Li T'ai Po in this inlay, Gaston Migeon, *L'Art Japonais*, Paris, Musée du Louvre, n.d., Pl. 85.

Figure 178 is the lid of an incense-game box in the Victoria and Albert Museum. The main motif, in *takamakie* on a black ground, is two knotted ribbons, the symbol of true love. Another incense-game box in the same museum has a decoration of flower-boats on rough water in *takamakie* on a *nashiji* ground (Fig. 179).

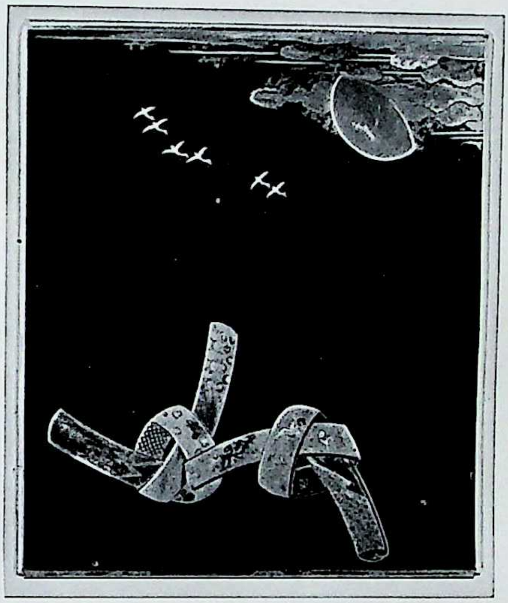

Fig. 178. Lid of a perfume-game box. *Takamakie* on black lacquer. Love knots with brocade pattern, flying geese and half-moon (in silver inlay). Ht. 20 cm. Eighteenth century. Courtesy of the Victoria and Albert Museum, Tomkinson Memorial Gift. Strange No. 135.

A saddled horse (Fig. 180*a*) in gold lacquer relief decorates the lid of a *suzuribako* in the Austrian Museum für angewandte Kunst. On the inside of the lid is a distinguished gentleman with a servant who is preparing his ink, while he writes a poem on a tree (Fig. 180*b*). The inside of the box has a design of bamboos in very low *takamakie* on a *nashiji* ground. The *mizuire* is in the shape of a chrysanthemum flower (Fig. 180*c*).

The signature 'made by Shunshō' can be read on the small *kashibako* (cake box) in Cologne under the picture of an owl sitting in the moonlight on a cedar (Fig. 137). The inside of the box and the tray are decorated with various flowers in *togidashi*.

A *torikago* in the Hamburg Museum is signed 'Koma Kyuhaku'. The lower part is surrounded by waves with flowers floating on them (Fig. 153).

The *suzuribako* illustrated in Fig. 145 from the Walters Art Gallery is one of the finest of late pieces. Martha Boyer pointed out how the style of the landscape on the lid shows the influence of the decorative screens of the late Momoyama period. Five script characters are introduced into the picture, *ashide*-like. The Gallery has a number of other pieces besides this one to show what good work could still be done in lacquer in nineteenth-century Japan.[1]

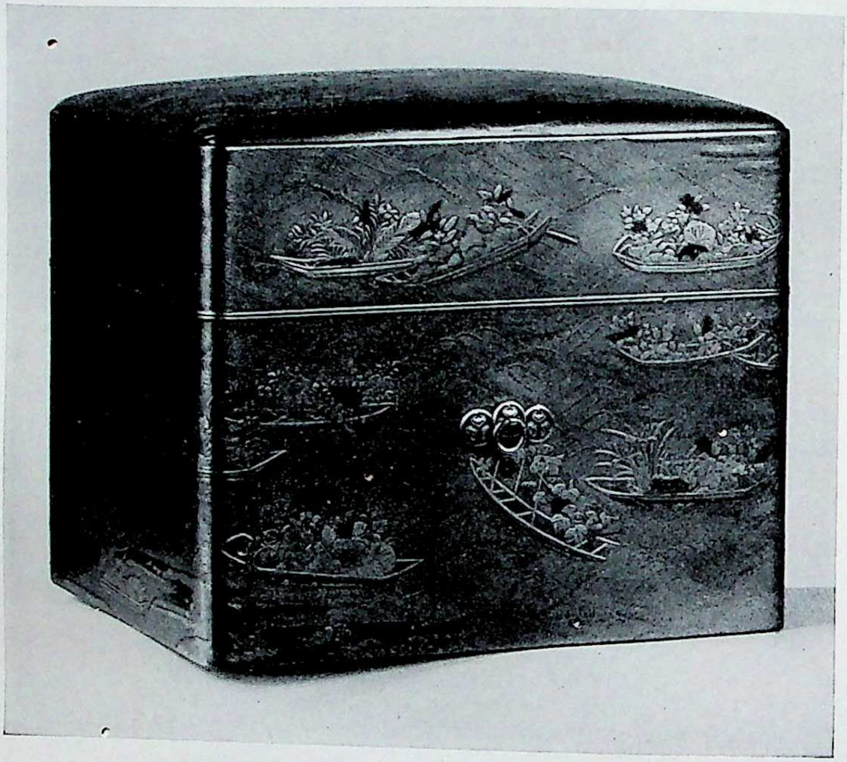

Fig. 179. Perfume-game box. Flower boats in *takamakie* on *nashiji*. The Tokugawa emblem on the handle. Ht. 22 cm. Eighteenth century. Courtesy of the Victoria and Albert Museum, Alexander Gift. Strange No. 136.

The Munich Staatliches Museum für Völkerkunde has the following late pieces: a *sake* bowl (Fig. 181), once in the Breuer Collection, Berlin; a *suzuribako* from the Siebold Collection (Fig. 182) and a kōgō (Fig. 183) which is unusual in having the decoration in gold and black lacquer over a white crackled lacquer ground, undoubtedly the adoption of a Chinese technique.

Two chests in Vienna show the rare technique of lacquer decoration on natural wood. One of them, the rougher looking of the two, is decorated in red and black lacquer and lead inlay with waves and floating flowers (Fig. 184). On the four sides of the other are snow-covered bamboos, plum blossom, iris and maple (Fig. 140*a*), symbolic of the four seasons; on the lid a man with an umbrella and a lantern is crossing a bridge (Fig. 140*b*); it is all done in miniature in gold, and some silver, lacquer.

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[1] Cf. Boyer, *Journal of the Walters Art Gallery*, Vol. XVII.

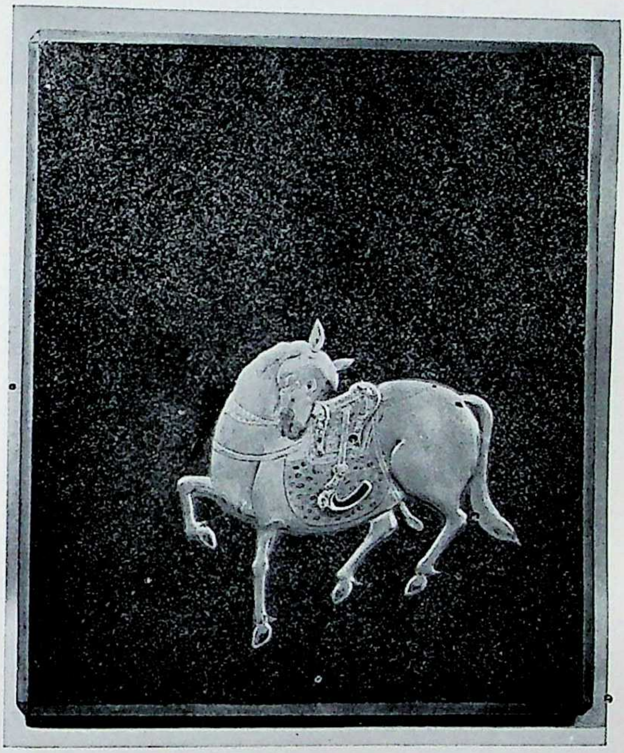

Fig. 180*a*. *Suzuribako*. Gold relief lacquer on *nashiji*. Bth. 20 cm. Eighteenth century? Österreichisches Museum für angewandte Kunst, Vienna, Exner gift.

The manifold techniques and styles used for *inrō* have already been spoken of. A few examples must suffice.

A five-case *inrō* in the Cologne Collection can perhaps be attributed to the seventeenth century. It has a low relief decoration of dragons winding through clouds (Fig. 185), and a virtue is made of the divisions between the sections in the design. An *inrō* holding the gold lacquer seal of Shiōmi Masazane (b. 1647) has both sides decorated with a mountain flower-meadow, behind which, and partly hidden by them, is a crescent moon: a frequent combination. The picture runs round both sides. (Fig. 154).

An *inrō* in Hamburg signed by a member of the Kajikawa family has a design of far-off sailing ships in fine *togidashi* in two colours of gold on a *nashiji* ground (Fig. 186).

Figure 187 is a four-case *inrō* in the Cologne Museum, of about 1800 and signed Kōami Gyōsai. The decoration is dragonflies in relief lacquer against a black ground.

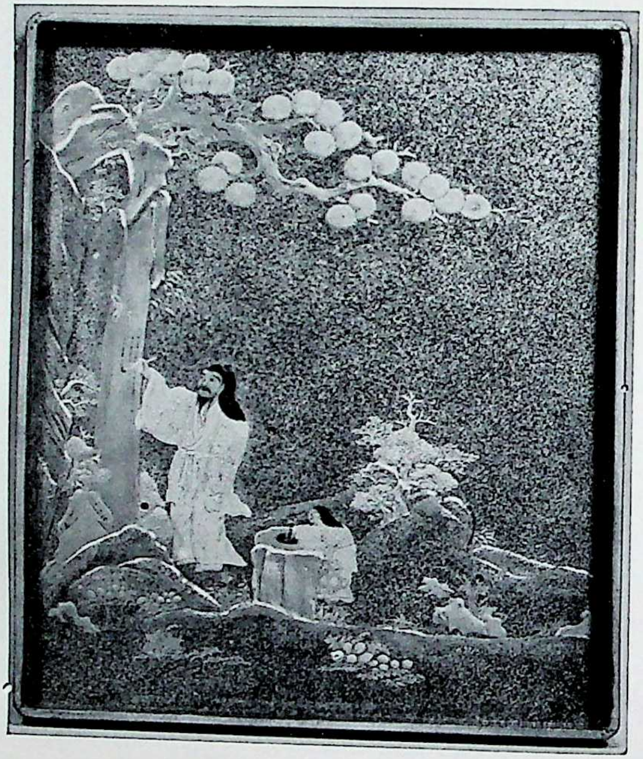

Fig. 180*b*. Inside of lid of Fig. 180*a*.

An *inrō* signed Koma Yasutada has gold, silver and multicoloured *takamakie* on a black ground with some *nashiji* depicting a bird on a blossoming branch of plum over rough water (Fig. 188). It belongs to a series of *inrō* with bird pictures which Sh. Hara considers to be based on paintings by Kano Tsunenobu (1636–1713). He demonstrates that Koma Yasutada at another time worked from pictures in the Manga of Hokusai. This dates this artist to the first half of the nineteenth century at the earliest.[1]

Another example of the use of graphic models for the decoration is an *inrō* in the Hamburg collection with the picture of a servant girl after a woodcut by Utamaro.

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[1] Brinckmann, *Museum für Kunst und Gewerbe, Hamburg. Bericht für das Jahr 1910*, p. 98.

This use of graphic models explains why many lacquer pieces are signed by woodcut artists. One might be misled into thinking them the makers of the lacquer-work, but the signature was taken over by the lacquerers along with the picture.[1]

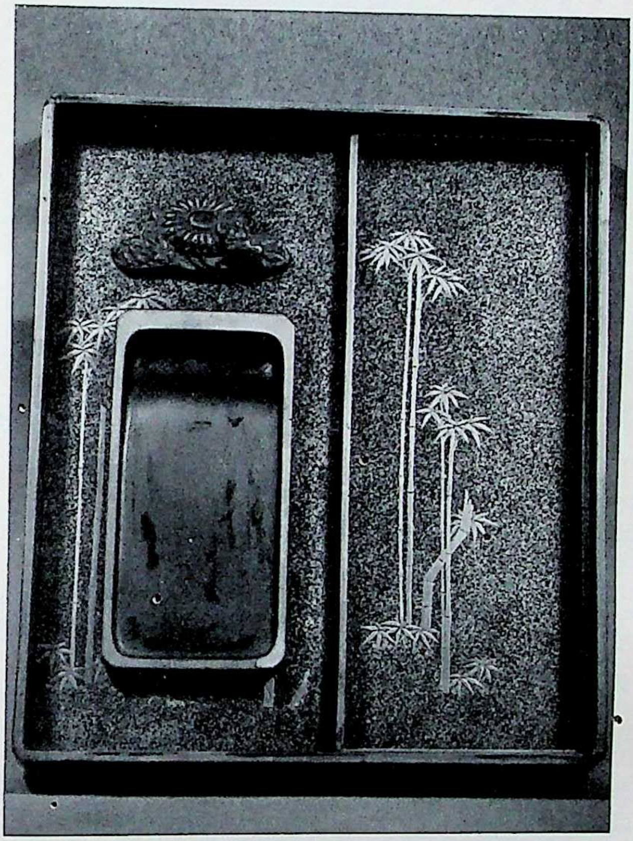

Fig. 180*c*. Interior fittings of Fig. 180*a*.

Lacquers made for the export trade to Europe should be given a brief mention. First the Portuguese, then the Dutch, East India Company[2] brought objects of Japanese lacquer to their possessions in Asia and to Europe, where many of them reached royal art collections. The Bavarian Electors possessed

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[1] Cf. Kurth, *Utamaro*, pp. 35–6.

[2] T. Volker, 'Japanese Export Lacquer', *Oriental Art*, New Series, Vol. III, No. 2, London 1957.

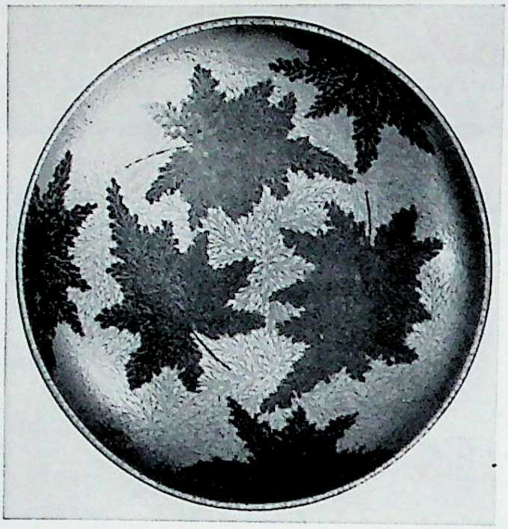

Fig. 181. *Sake* bowl. Gold and silver lacquer on red ground. Leaves. Diam. 11 cm. *c.* 1800. Staatliches Museum für Völkerkunde, Munich, formerly in the Collection of Dr. A. Breuer, Berlin.

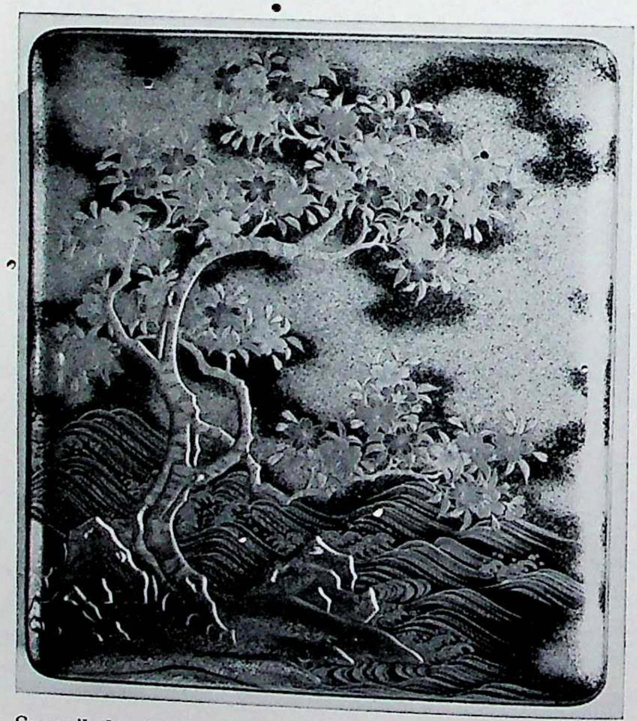

Fig. 182. *Suzuribako. Takamakie* and *nashiji.* Cherry tree by a stream. Bth. 28 cm. Nineteenth century. Staatliches Museum für Völkerkunde, Munich, formerly Collection Siebold.

lacquers,[1] and the Great Elector and his son Frederick III (after 1701 King Frederick I) collected a great quantity. Among these are two shields with the arms of the Elector of Brandenburg done to a model sent over to Japan.[2] The Louvre has a collection of *bibelots* belonging to Marie Antoinette which have been there since her death in 1793.[3]

Cabinet-makers in those days frequently used panels of Japanese lacquer in their furniture. A chest of drawers by Martin Carlin[4] in the Louvre is one of the best examples.

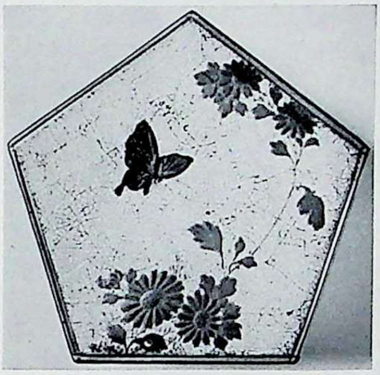

Fig. 183. *Kōgō*. White crackled lacquer, decorated in gold and black lacquers. Butterfly and chrysanthemum. Diam. 9 cm. Nineteenth century. Staatliches Museum für Völkerkunde, Munich.

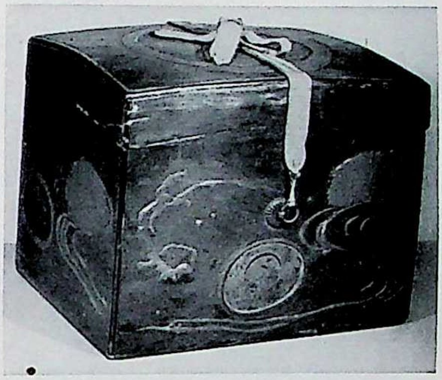

Fig. 184. Box. Red and black lacquer and lead on natural wood. Lth. 28 cm. Tokugawa period. Österreichisches Museum für angewandte Kunst, Vienna, formerly Siebold Collection.

Since the time of the Jesuit missions Japanese lacquerers have occasionally used European motifs. There is, for example, a lacquered saddle with pictures of Portuguese in the Tōkyō National Museum.[5] Doubtless such an exclusively Christian object as a pyx would be commissioned by missionaries or baptized Japanese. There is one in the possession of the Tōkeiji Kanagawa[6] with the monogram of Jesus, IHS, and three nails on the lid and grapes on the sides.

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[1] Münsterberg, *Bayern und Asien im XVI, XVII und XVIII Jahrhundert*, Leipzig 1895.

[2] L. Reidemeister, *China und Japan in der Kunstkammer der Brandenburgischen Kurfürsten*, Ausstellung in der Ostasiatischen Kunstsammlung, Berlin 1932. Also 'Der Grosse Kurfurst und Friedrich III als Sammler ostasiatischer Kunst', *Ostasiatische Zeitschrift*, N.F. VIII, 1932.

[3] M. J. Ballot, *Les Laques d'Extrême-Orient*, Paris and Brussels 1927, Pls. XXIX, XXX.

[4] M. J. Ballot, op. cit. Pl. XXXII.

[5] *Pageant of Japanese Art*, Vol. V, Pl. 43.

[6] Op. cit. Fig. 94.

In the eighteenth century, European motifs became more frequent. Commissions from the Dutch were partly responsible; and apart from that in the middle and later Tokugawa period the Japanese were taking an increasing interest in all things European.

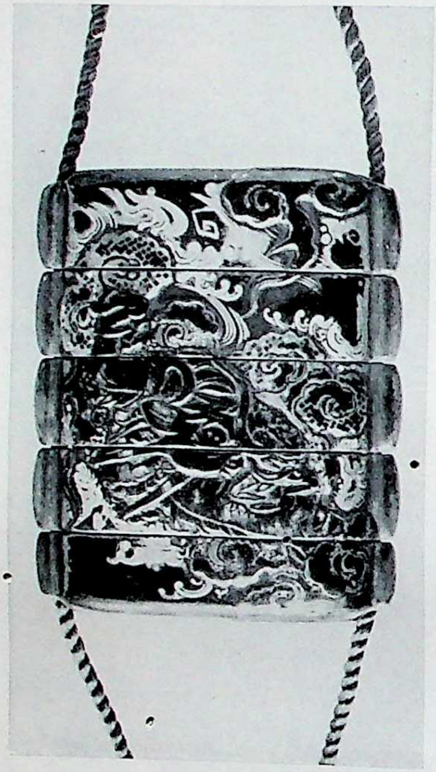

Fig. 185. Five-case *inrō*. Dragons and clouds in relief. Seventeenth century? Museum für Ostasiatische Kunst, Cologne.

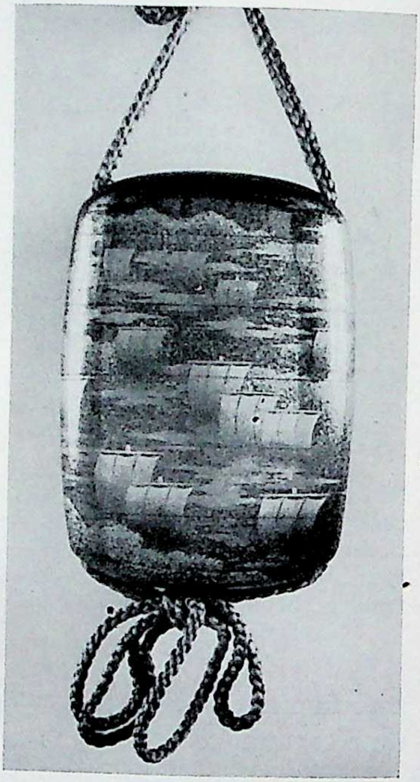

Fig. 186. Six-case *inrō*. Sailing boats in *togidashi* on *nashiji*. Signed 'Kajikawa'. Ht. 8·6 cm. Museum für Kunst und Gewerbe, Hamburg.

The Hamburg Museum has a miniature of Frederick the Great in gold lacquer paint on an oval disc of stained black metal (Fig. 189). The inscription names the subject as 'Charles Frédéric III' but on the reverse is the correct designation 'Roy de Prusse, Electr de Brandebrg' and the king's date of birth. T. Volker[1] illustrates a similar portrait of Spinoza and explains that all these portraits, of which there is a whole series, were made from illustrations in a French book, and commissioned by the Baron van Reede who was head of the Dutch Trade Concession in Deshima in 1788/9. Under this head belongs a medallion in Cologne which came from Japan. On one side is Marshall Moritz von Sachsen, and on the other a Japanese courtesan. The model for the Marshall, as Frieda Fischer-Wieruszowski found out, was an engraving after a picture by H. Rigaud.[1] It is questionable whether she is right in considering the juxta-position of the two pictures on the medallion as a satire on the Marshall. As a last example we cite four *inrō* with representations of Portuguese and Dutchmen published by J. P. Stevens, work of the first half of the nineteenth century, but probably taken from old drawings.

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[1] *Oriental Art*, new series, Vol. III, No. 2, p. 64.

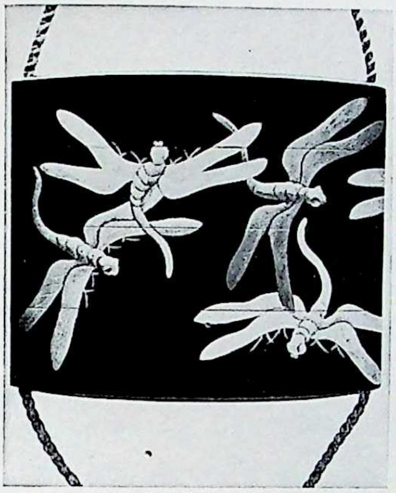

Fig. 187. Four-case *inrō*. Dragonflies in lacquer relief on black. Signed 'Kōami Gyōsai' (*c.* 1800). Kyōto. Museum für Ostasiatische Kunst, Cologne.

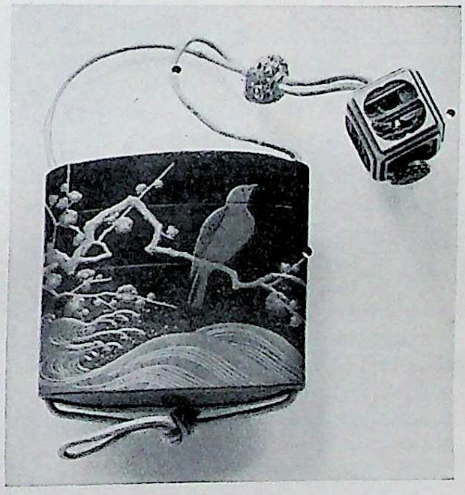

Fig. 188. Four-case *inrō*. Birds on plum branch. Gold and silver *takamakie* on black lacquer. Ht. 7·4 cm. Signed 'Koma Yasutada'. First half nineteenth century. Museum für Kunst und Gewerbe, Hamburg, gift of G. Jacoby.

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[1] Frieda Fischer-Wieruszowski (Köln), 'Japanische Lackkunst des 18. Jahrhunderts im Dienst einer europäischen Satire', *Ostasiatisiche Zeitschrift*, N.F., 12. Jahrg. 6. Heft, 1936.

Many writing boxes, *tebako* and other lacquer containers are kept in silk bags with elaborately knotted cords. Text books were written suggesting how to tie these knots in the form of dragonflies, butterflies, flowers, script characters or symbols.[1]

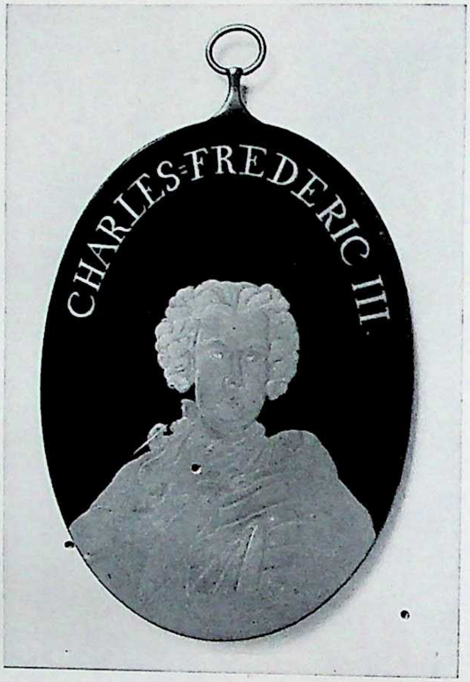

Fig. 189. Miniature medallion of Frederick the Great (Inscription mistaken). Gold lacquer painting on black. Ht. 14·5 cm. Late eighteenth century. Museum für Kunst und Gewerbe, Hamburg.

[1] Examples of two such books are in the Hamburg Museum. One has the title *Tama no Asobi*. The writer is Ogawa Kyūho, and it was published in Ōsaka in 1802. The other one has no indication of author or date of publication; it is entitled *Musubi no ki* and is probably from the middle of the nineteenth century.

NETSUKE[1]

Netsuke were mentioned in connection with *inrō*, and their use in fastening these latter to the belt. The little carvings were used in the same way for *tabakoire* (tobacco pouches) *kiseruzutsu* (pipe cases) and *kinchaku* (purses).

The most prized material for them is wood, especially *hinoki* (tree of life) and *tsuge* (boxwood); ebony, cherry and bamboo were used, and Indian ivory almost as much as wood, with walrus tusk as a substitute. Horn and metal *netsuke* are known, while some potters even produced *netsuke* in glazed faience or porcelain. A combination of different materials gave scope for skilful manipulation.

Many carvers of *netsuke* were past masters in the most complicated miniature, but that is not their only accomplishment. A Japanese can house the twenty-four Chinese stories of good children inside an ivory *netsuke* 5 cm. high in the shape of a bamboo shoot,[2] but in the Netherlands too in the late Gothic period nut-shaped rosary beads were carved in wood with numerous figures illustrating stories from the Bible or from legend. Materials like wood and ivory have always been a stimulus to skilful hands to try work on a miniature scale. The value of Japanese *netsuke* carving lies less in amusing pieces like the bamboo shoot as in the variety of figures, the feeling for plastic form and lively interpretation of subject.[3] Added to virtuosity in the use of the material and the artistic sensibility of the carver which make *netsuke* so attractive to the collector there is another characteristic in their favour, which is the variety of their subjects.

The Tokugawa period saw the first real development of *netsuke* carving although there are a few earlier examples.

Some *netsuke* makers were primarily painters who only carved as a sideline. This was true of Shūzan (Ōsaka, mid-eighteenth century) whose work was highly prized. He produced mostly figures from Chinese history and legend in large painted wooden *netsuke*.[1] Shūgetsu (mid-eighteenth century, Ōsaka and Yedo) was another painter. He founded a family which retained the same pseudonym.

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[1] Pronounced nets'ke.

[2] Okada, *Netsuke*, Tourist Library 14, Tōkyō 1951 and later, pp. 14, 15.

[3] Japanese connoisseurs have always insisted that a *netsuke* should 'handle' well.

It was natural that carvers of masks for the *Nō* play should turn to this art of the miniature as well. Members of the Deme family carved miniature masks for *netsuke*, and they were by no means the only artists to do so.

Netsuke were made by sword decorators like Yasuchika (1670–1744) and Hamano Masayuki,[2] (1696–1769), but the majority of the very numerous carvers of *netsuke* confined themselves exclusively, or chiefly, to this field. Of these were Miwa (Yedo, late eighteenth century), a woodcarver who scorned ivory as a medium and preferred Japanese themes for his subjects, Minkō (Tsu, Ise province, 1735–1816), Tametaka (Nagoya, mid-eighteenth century) whose characteristic, it is said, is the way he carves relief patterns on the clothing of his figures, and Issai (Wakayama, late eighteenth century), an artist who only exceptionally signed his work, so that attributions are almost entirely traditional. Tomotada (Kyōto, mid-eighteenth century) is famous for his lively figures of cattle; Tōen (Nara 1820–94) carved and painted wooden figures; Asahi Gyokuzan (Tōkyō 1843–1923) lived into the present century. Before half his life had passed the change in Japanese clothing, so that *inrō*

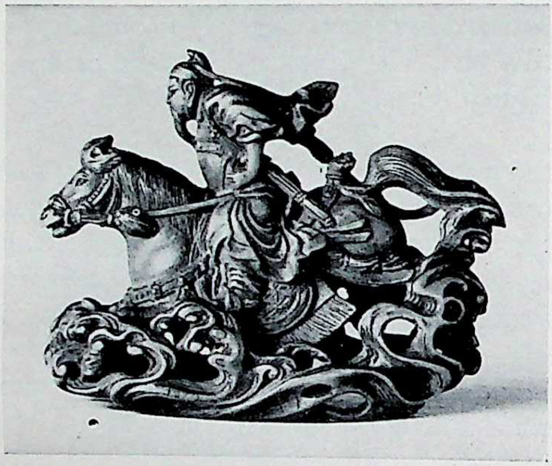

Fig. 190. *Netsuke*. Gentoku (Liu Pei), riding across a river. Wood. Signed 'Shūgetsu'. Ht. 4·6 cm. Museum für Kunst und Gewerbe, Hamburg, formerly Goncourt Collection.

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[1] *Netsuke* by Shūzan were published in woodcut as early as 1781 in Ōsaka in the handbook, *Sōken Kishō*, which deals with various arts. Cf. Münsterberg, *Japanische Kunstgeschichte*, Braunschweig 1906/7, III, No. 333.

[2] Masayuki is also read Shōzui.

were no longer worn, had made his art redundant; but this does not imply that there were no attractive pieces among the 'useless' work of recent times.

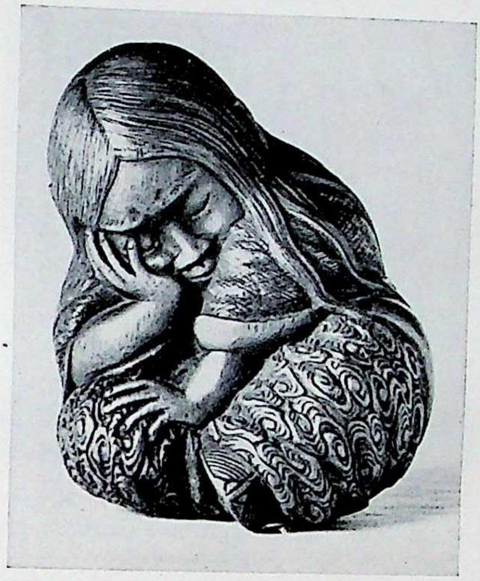

Fig. 191. *Netsuke*. Wood. Drunken Shōjō. Signed 'Bifu Ikkan' = Ikkan from Nagoya (Owari province). Ht. 3·7 cm. Mid nineteenth century. Museum für Kunst und Gewerbe, Hamburg, formerly Collection of Count Bardi, Venice.

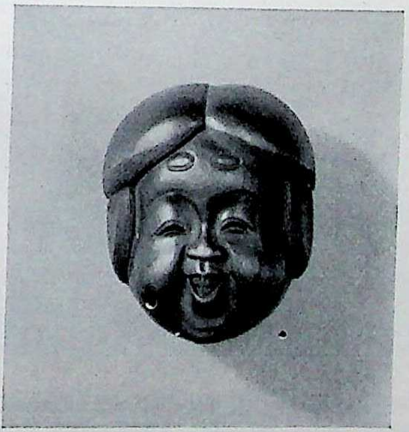

Fig. 192. *Netsuke*. Wood. Model of a *Nō* mask of Okame. Museum für Kunst und Gewerbe, Hamburg.

In large collections certain subjects will be found repeated in similar and even identical manner. This is because the *netsuke* of well known carvers were copied even in their lifetime, and sometimes deliberately forged. Teachers often gave their pupils pieces to copy for practice.

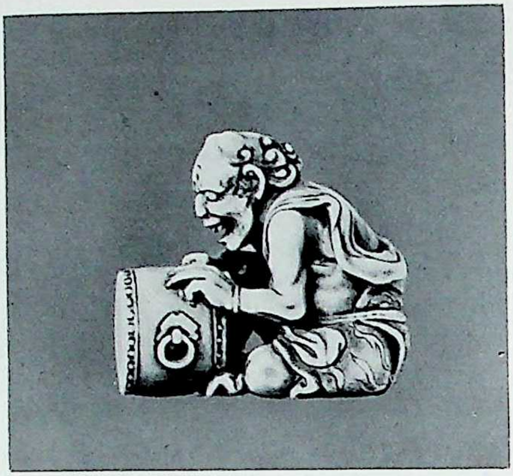

Fig. 193. *Netsuke*. Ivory. Thunder-god attending to his drum. Signed 'Ikkōsai'. Diam. 3·5 cm. Museum für Kunst und Gewerbe, Hamburg.

The signature Shūgetsu, used as we have said by several artists, is found on a wooden *netsuke* representing the Chinese hero Gentoku (Chinese Liu Pei, cf. p. 235) riding across a river (Fig. 190).[1]

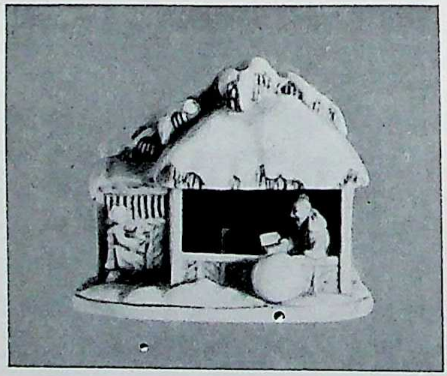

Fig. 194. *Netsuke*. Sonkō (Sun K'ang) studying by the light of the snow. Ivory. Courtesy of the Museum of Fine Arts, Boston.

The very popular subject of a drunken Shōjō (cf. p. 248) is highly suitable for *netsuke* because it lends itself to the compact form (Fig. 191).

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[1] Edmond de Goncourt describes this piece in his book *La maison d'un artiste*.

A Nō mask of the chubby Okame or Ofuku (p. 238) is reproduced in another *netsuke* (Fig. 192).

The signature 'Ikkōsai' appears on the figure of the Thunder God mending his drum in Fig. 193.

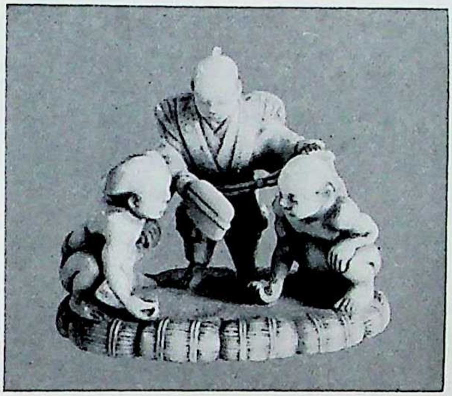

Fig. 195. *Netsuke*. Ivory. Wrestlers. Signed Gengyosai. Courtesy of the Museum of Fine Arts, Boston.

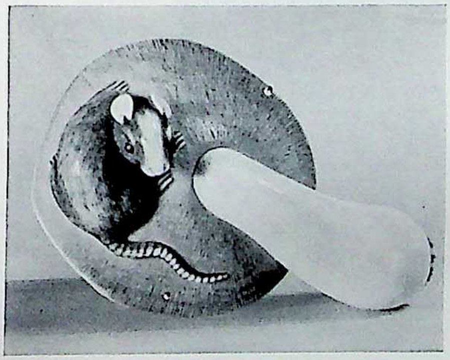

Fig. 196. *Netsuke*. Ivory. Rat on a mushroom. Signed 'Masakazu'. Courtesy of the Museum of Fine Arts, Boston.

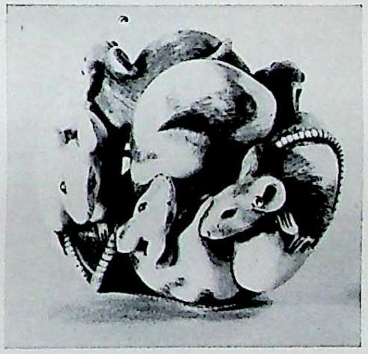

Fig. 197. *Netsuke*. Ivory. Eight rats. Signed 'Mitsuchika'. Courtesy of the Museum of Fine Arts, Boston.

A *netsuke* in the Museum of Fine Arts, Boston, shows the zealous Son Kō, Chinese Sun K'ang (p. 236) studying by the light of the reflection from the snow heaped outside his hut (Fig. 194).

Boston also has a pair of wrestlers with an umpire (Fig. 195), a rat on a mushroom (Fig. 196) and a swarm of rats (Fig. 197), which latter is a favourite piece of bravura for the ivory carver. Like the bamboo shoot mentioned earlier many *netsuke* can be opened to show some carving inside (Figs. 198*a* and *b*).

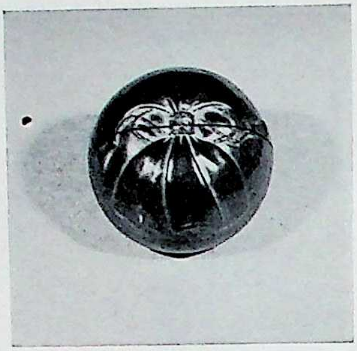

Fig. 198*a*. *Netsuke*. Wood. Bag of the God of Good Luck, Hōtei. Collection of Dr. Bunke, Munich. Photo Grete Eckert, G.D.L., Munich.

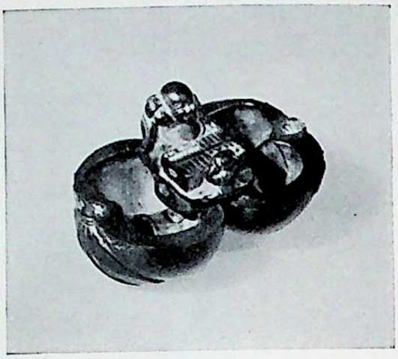

Fig. 198*b*. Inside of the *netsuke* in Fig. 198*a*. Hōtei with a child playing *sugoroku*. Photo Grete Eckert, G.D.L., Munich.

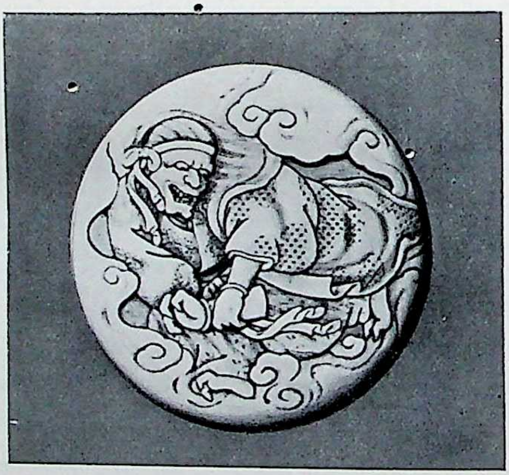

Fig. 199. *Manjū netsuke*. Ivory. *Oni* (demon) seizing the arm he had lost to Watanabe no Tsuna (cf. p. 240). On the other side the chest in which the arm was kept, engraved. Signed Ikkōsai Takazane. Diam. 4·7 cm. Museum für Kunst und Gewerbe, Hamburg.

Figures of Europeans, particularly Dutchmen, are found repeatedly, often humourous in conception. Portuguese appear rarely, perhaps because they had been excluded from Japan before *netsuke* were made.[1]

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[1] A Portuguese with a pipe, as a *netsuke*, is illustrated by Henry P. Stevens, 'Inrō Decorated with European Figures', *Oriental Art*, new series, Vol. III, No. 1, 1957.

Button-shaped *netsuke*, as distinct from those carved in the round as figures or other forms, are called *manjū* or *kagamibuta*. In the *manjū* two slightly convex sections are joined together. The decoration is in sunk relief, either only on one side, in which case (Fig. 199) the bottom is generally engraved, or on both. *Manjū* are so called from cakes of that name which they resemble in shape. *Manjū* were also made in open-work.

Kagamibuta are turned hollow buttons with circular metal discs set in them. The disc has coloured relief or engraving, often in a very soft painterly style. The best engravers engaged in this work were Temmin, Shūraku and Ryūmin (all three, according to Hara, nineteenth century).

TEXTILES

Archaeological research has shown that in prehistoric times cloth was produced on primitive looms from threads of cotton or from the bark of the paper-mulberry tree. Immigrant craftsmen from the continent as usual brought the stimulus to a higher technical and artistic development. We said in the Historical Survey that according to tradition Korean weavers entered the country in the fifth century A.D. and that Japan then learnt the culture of silk worms. The very realistic *haniwa* figures give much information on the costume of the few centuries before the Buddhist period.

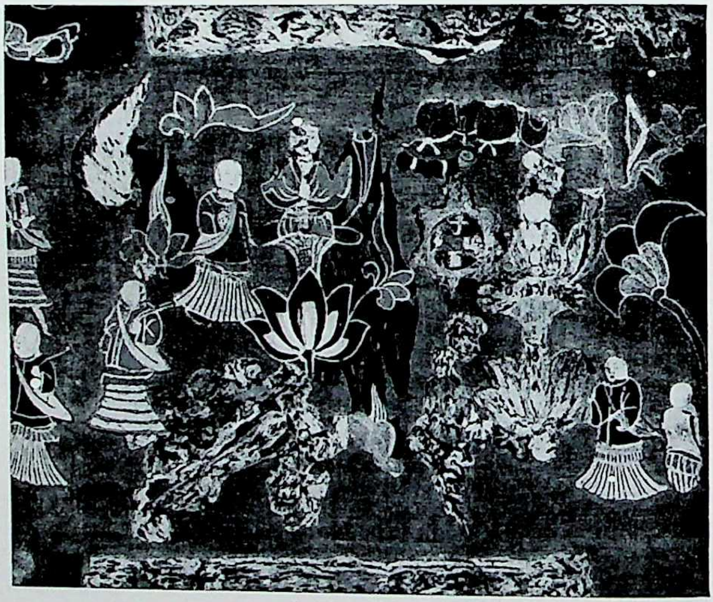
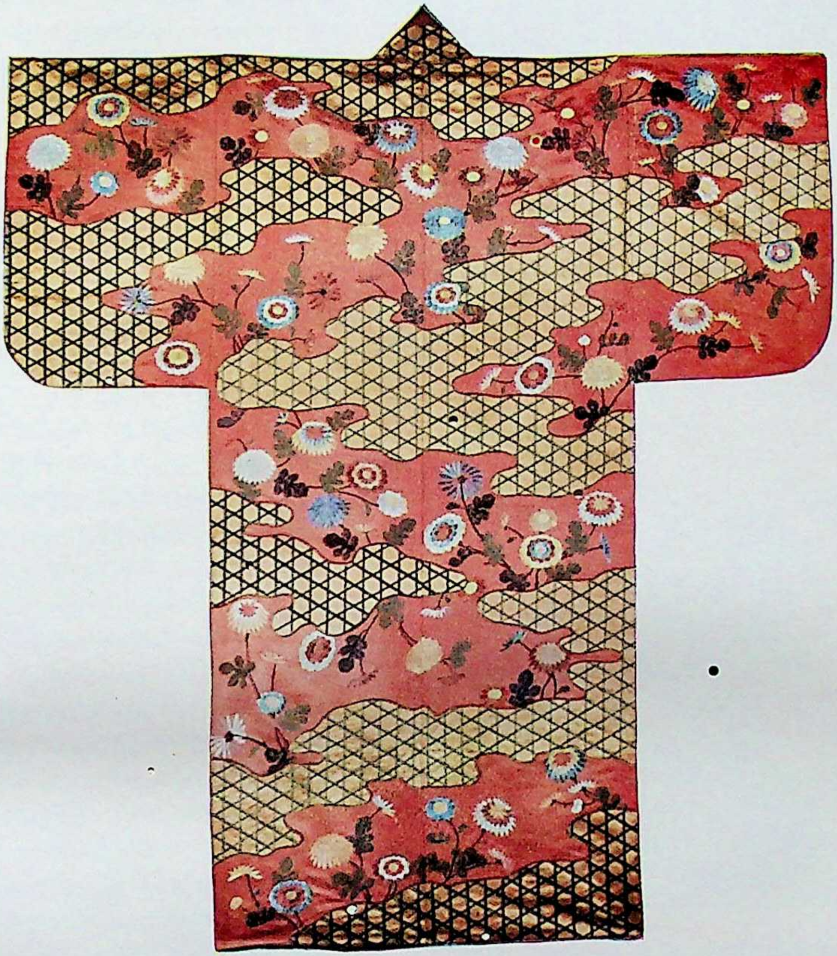


Fig. 200. Embroidery. The Buddhist Paradise (fragment). First quarter of the seventh century. Chūgūji, Nara. After *Kokka*.

In the early Buddhist period the influx of weavers and embroiderers from Korea and China continued, but it is soon possible to recognize distinctly Japanese work. The first quarter of the seventh century is represented by an important, though unfortunately fragmentary example: a representation of the



VI. *Nō* Costume.
Österreichisches Museum für angewandte Kunst, Vienna

Buddhist Paradise, embroidered in several colours by court ladies to the order of the widow of the regent Shōtoku Taishi (Fig. 200). Of the four artists who made designs and were nominated as overseers of the work only one, according to O. Kümmel, was with any probability Japanese, while the others were Chinese or Korean. The appearance in this Buddhist paradise of the ancient Chinese moon-dwelling hare is interesting.

In the Hōryūji there is a fragment of brocade showing Sassanid influence, on which the design is disc-covered circles each with four horsemen on winged horses fighting lions.[1] It is presumed that this cloth, which has Chinese script on it, was woven in China. It came to Japan soon after it was made and was imitated here.

There are cloths in the Hōryūji in completely Chinese style (Figs. 201*a* and *b*). The pattern with birds flanking a kind of *t'ao t'ieh* mask is reminiscent of cloths of the Han period.

In the Shōsōin various textile crafts all show a high stage of development. Dyed cloths are especially effective from the decorative point of view. On the panel of a screen illustrated here (Fig. 202) several small landscapes are arranged one above the other. On the upper half there is a tree with four birds flying away above it; to the right and left are a man playing a mouth-

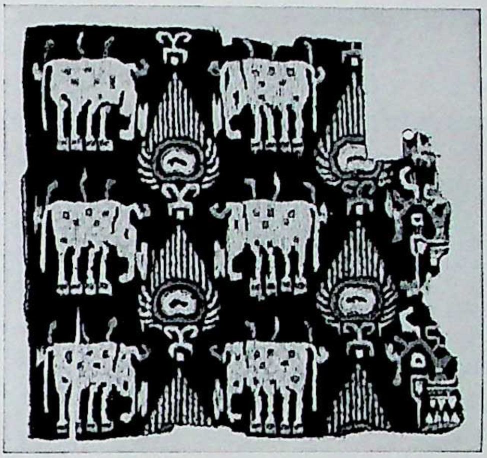


Fig. 201*a*. Fragment of cloth. Elephants and holy pearls. Hōryūji, Nara. After *Histoire de l'Art du Japon*.

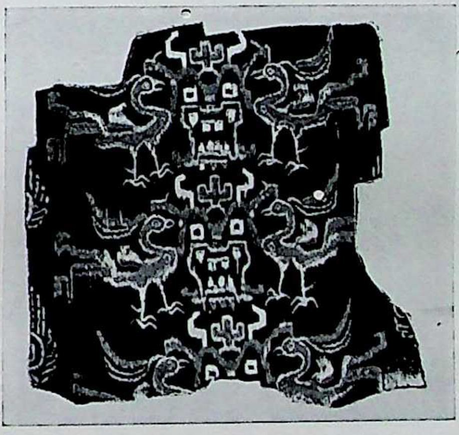


Fig. 201*b*. Fragment of the same cloth as in Fig. 201*a*. T'ao T'ieh masks and birds. Hōryūji, Nara. After *Histoire de l'Art du Japon*.

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[1] As on Sassanid silver bowls the mounted horsemen turn backwards to shoot their arrows.

organ and a phoenix looking back at him; on the lower half a large bird with a branch of a fruit tree in its beak is sitting on a tree stump; to the left of this, and very small as though far away, stands a deer, while to the right two birds sit on a tree. At the very bottom a mounted huntsman is chasing a deer through a landscape indicated by a few plants. The bird carrying the branch is reminiscent of Islamic art, where it appears in ceramic design. The dyeing technique used, called *rōkechi*, is like batik, the part not to be coloured being covered with wax. Other methods known at that time were *kōkechi*, binding the cloth with thread so that parts remained uncoloured, and *kyōkechi* in which the cloth is folded together between two wooden patterns, producing symmetrical designs.

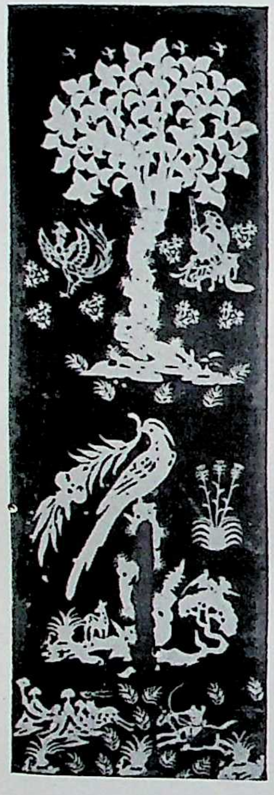

Fig. 202. Screen covering. Cloth dyed by *rōkechi* method. Ht. 163 cm. China, T'ang period. Shōsōin, Nara. After Tōyei Shukō.

In the Heian period independent Japanese taste developed in textiles as in other arts, as far as can be seen from the few surviving examples. It is evident in the costume depicted in the hand-scrolls of the period.

Fragments of the priest's raiment belonging to the Prince Shōshin have been preserved from the late eleventh century,[1] and seven pocket-shaped holders for amulets from the end of the Fujiwara period are preserved in the Shitennōji (Ōsaka).[2]

The number of examples of textiles from the Kamakura period is small. Among the most remarkable is a costume for *bugaku* in the Kyōō Gokokuji, Kyōto. Lions framed in round arabesque are printed from wood blocks.[3] This printed ornament was already used in the Heian period and is called traditionally *ban-e*, barbarian painting. The ornament on a fragment of printed cloth found in East Turkestan is strikingly similar. The fragment reproduced in the author's *Chinese Decorative Art* is given again here (Fig. 203) to illustrate its connection with the printed cloth preserved in the Kyōō Gokokuji.

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[1] In the Ninnaji, Kyōto. A fragment of a *kesa*, priest's scarf, belonging to the prince, decorated with the Buddhist wheel and the paraphernalia for exorcism, illustrated by Kümmel, *Das Kunstgewerbe in Japan*.

[2] Illustrated in *Pageant of Japanese Art*, Vol. V, Fig. 23, and Okada, *Japanese Handicrafts*, Tourist Library 21, Tōkyō 1956, p. 154.

[3] *Pageant of Japanese Art*, Vol. V, Fig. 30.

In the Kamakura period, and even more in the Ashikaga period, Chinese materials in various techniques were brought to Japan, partly by priests and partly through trade. Some have been preserved until the present day as mounts for scrolls and as bags for tea-ceremony utensils. They are called *meibutsugire* 'wrappings for famous objects'.

The *Nō* theatre, which arose in the Ashikaga period, gave a tremendous incentive to designers, weavers and embroiderers. There are quantities of fine robes from *Nō* plays, both ancient and recent, in European and American collections.

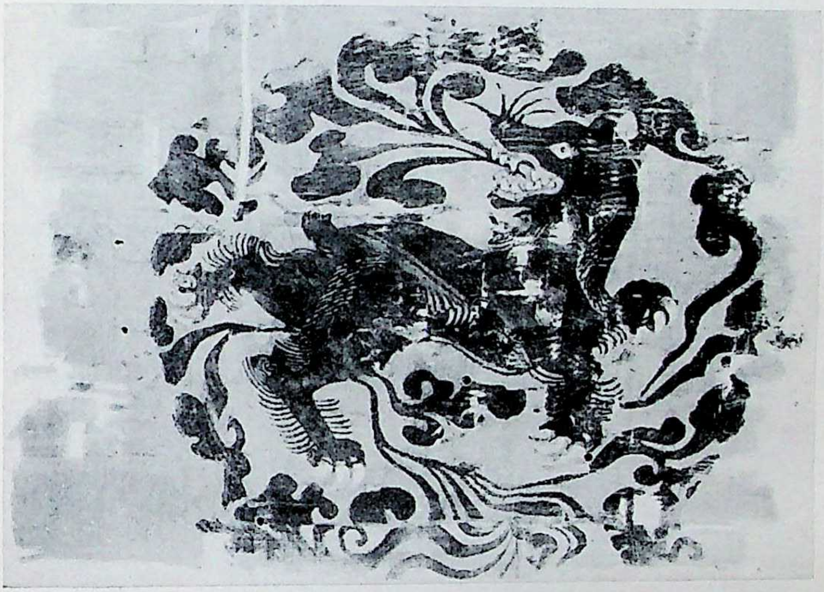


Fig. 203. Fragment of a polychrome wood-cut on silk. Ht. 33·8 cm. *c.* ninth century. China or Central Asia. Courtesy of the Fogg Art Museum of Harvard University, Cambridge, Mass.

The Austrian Museum für angewandte Kunst has a *Nō* costume perhaps of the seventeenth century, made in *Nuihaku* (Fig. 204 and Col. Plate VI). This is embroidery on silk combined with appliquéd gold or silver leaf. Here it is gold leaf under the lattice pattern embroidered in two shades of green. The model for this technique is considered to be the Chinese *inkin* which was known in Japan about 1200.

Kara ori, Chinese weave, are silk cloths with loose ends of threads. There is a brocade costume in this weave in the Boston Museum of Fine Arts. It is woven in gold, silver, violet, yellow, red and brown. Rectangular panels alternate, one with a design of firs under snow and one with sailing boats on scale-like waves (Fig. 205).

The wave pattern is used with the fir trees under snow to make one big composition on another robe in the same collection (Fig. 206).

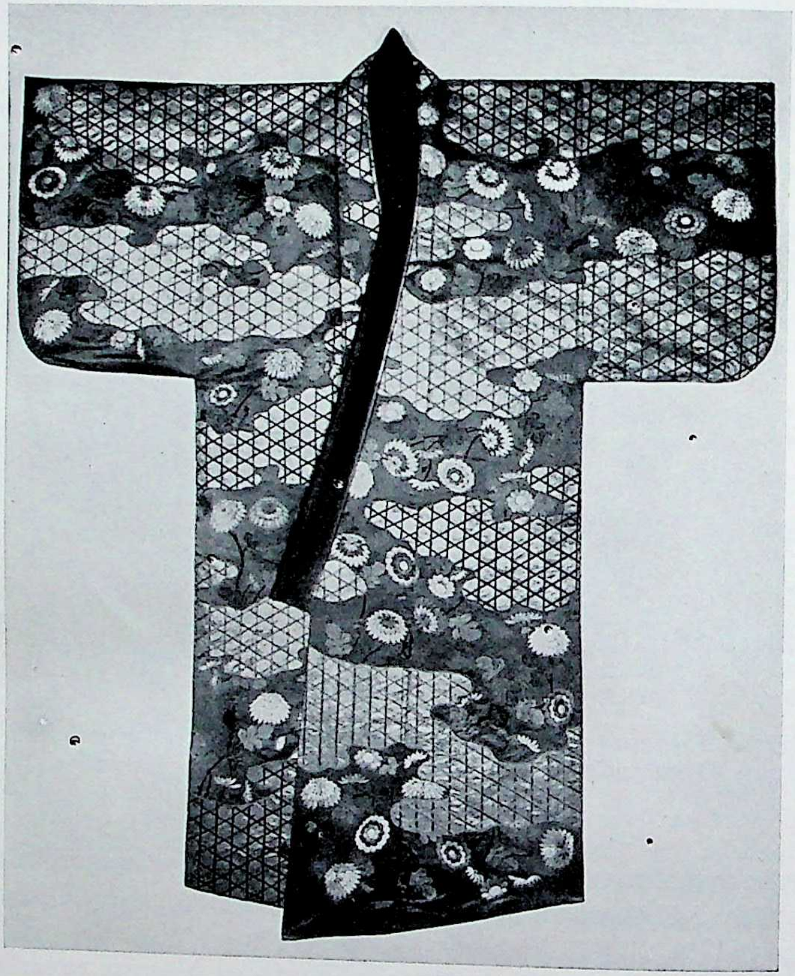
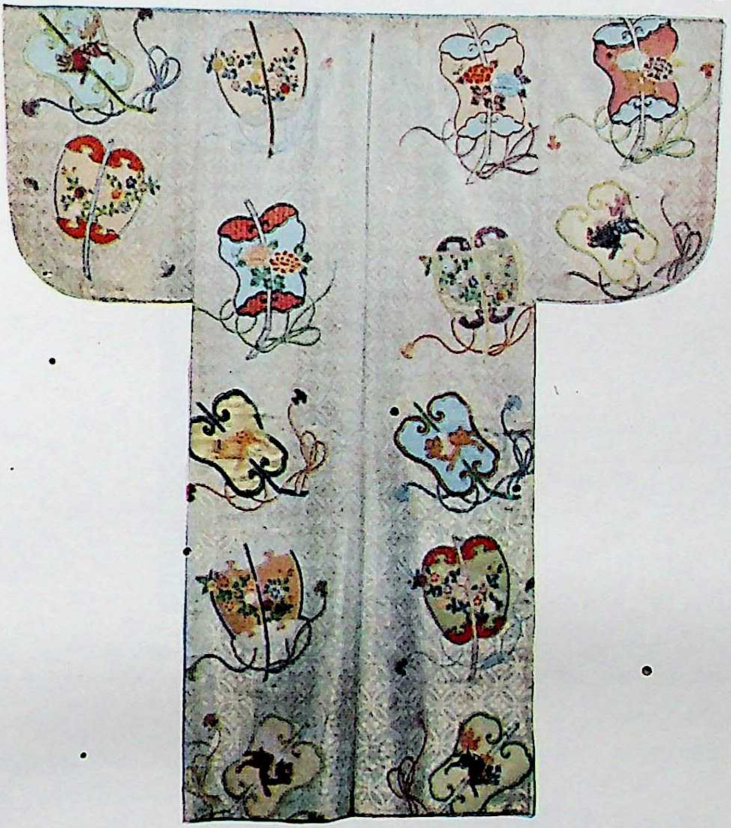


Fig. 204. *Nō* costume. *Nuihaku.* Silk embroidery on sealing-wax red. Seventeenth century. Österreichisches Museum für angewandte Kunst, Vienna, formerly in the Handelsmuseum.

A brocade of the early nineteenth century in Boston has as its background contiguous hexagons in each of which is a four-petalled flower. Rows of large birds show up prominently against it, they have branches both in their beaks and behind them, looking like tails (Fig. 207). A similar design appears in the Shōsōin.



VII. *Nō* Costume.
Museum für Kunst und Gewerbe, Hamburg

Geometric subjects predominate on the *Nō* costume from the Boston collection illustrated in Fig. 208.

Hamburg has one on which intersecting circles (*shippō*) are the background for Chinese fans, decorated with flowers and lions in various colours (Col. Plate VII).

A temple cloth in Hamburg is divided into sixteen squares on a gold ground. The sixteen-petalled chrysanthemum, an imperial emblem, alternates with another of three wisteria motifs (Col. Plate VIII).

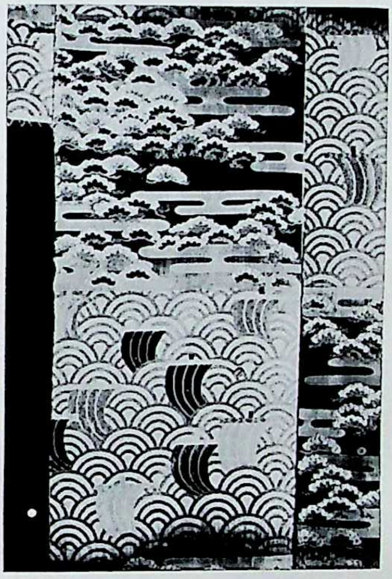


Fig. 205. *Nō* costume (detail). Brocade. Snow-covered fir trees and sailing boats. Eighteenth century. Courtesy of the Museum of Fine Arts, Boston.

Tsuzure ori are cloths which are woven, but are a kind of Gobelin or high warp tapestry. The coloured threads run across the whole breadth, showing in front where they are wanted and otherwise running behind. In embroidered tapestry the thread is only woven or twisted in where it is needed, and can there be seen on both sides, so that the work is reversible. Japanese *tsuzure ori* are more finely worked than European Gobelin, and approximate more closely to Chinese *k'o ssu*.

In Japan embroidered tapestry can be traced back to the Nara period but it plays a much more humble part than weaving or embroidery. In the sixteenth century foreign influences came in with the Portuguese trade; a notable example is illustrated in the *Pageant of Japanese Art*, Vol. V, Fig. 39. It is a

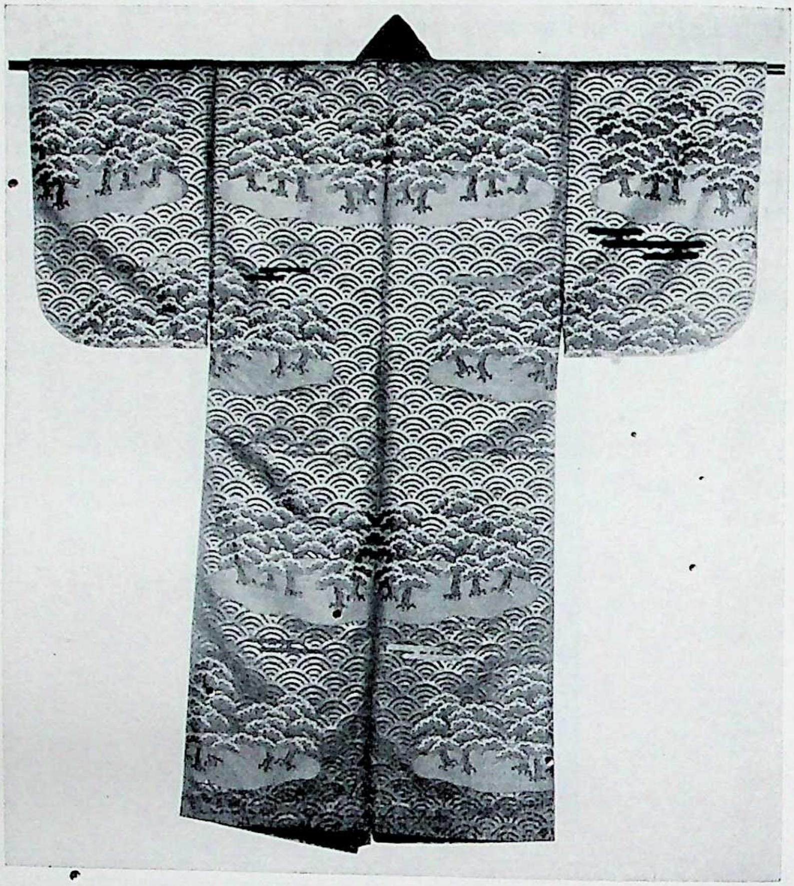


Fig. 206. *Nō* costume. Brocade. Fir trees and water. Eighteenth century. Courtesy of the Museum of Fine Arts, Boston.

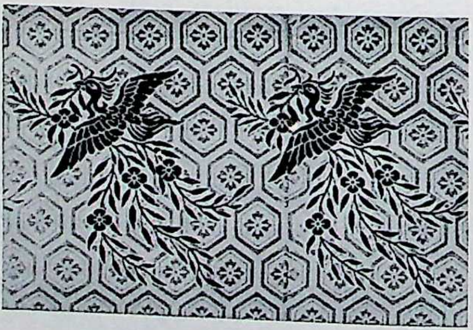


Fig. 207. *Nō* costume (detail). Brocade. Birds against a *bekkō* (tortoiseshell) ground. Early nineteenth century. Courtesy of the Museum of Fine Arts, Boston.

military tunic in the Kōdaiji, Kyōto, said to have belonged to Hideyoshi. The writer sees evidence of European influence on the tapestry, although the scenes of animals fighting and the shapes of the pictures point to Persian models.

In the Tokugawa period this tapestry was often used for *fukusa*, cloths used to wrap gifts which were then returned to the giver.

Japan is believed to have first learnt of velvet from gifts which the Japanese legates brought back with them from Europe in 1584. The European report quoted on p. 31 listed a velvet robe among the gifts which the Pope presented to the emissaries. This type of weaving does not appear much earlier in China either—in the late Ming period. In Japan painted needlecord velvet came later.[1]

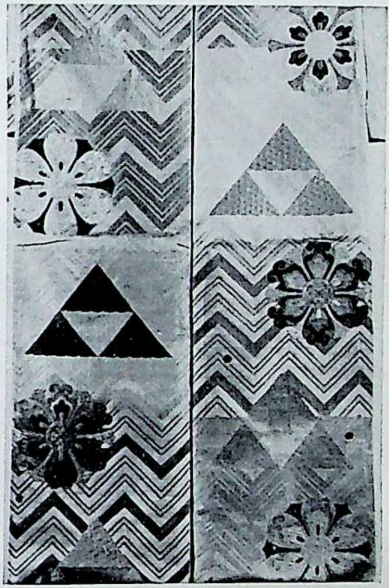


Fig. 208. *Nō* costume (detail). Brocade. Geometric motifs and flowers. Eighteenth century. Courtesy of the Museum of Fine Arts, Boston.

In the late nineteenth century large screens were made in a striking and decorative technique of embroidery on black satin, primarily intended for the European market.[2]

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[1] J. Brinckmann, *Führer durch Das Hamburgische Museum für Kunst und Gewerbe*, Hamburg 1894, p. 47, and A. D. Howell Smith, *Guide to the Japanese Textiles*, Victoria and Albert Museum, London 1919, pp. 27–8, Pl. XII.

[2] Hamburg Museum has a very good example of these screens, on whose four panels the four seasons are depicted. Cf. Brinckmann, op. cit. pp. 45–6.

A *kimono* in the Seattle Art Museum (Fig. 209) exemplifies the ancient method of dyeing, in the T'ang period called *kōkechi*, and nowadays *shibori-zome*. Small areas are bound off with threads before the dyeing, so that they remain uncoloured. On the illustrated *kimono* the light circles lie close together, leaving dyed lines between them which trace the pattern. Narumi and Arimatsu are named as the districts where this method was practised.[1]

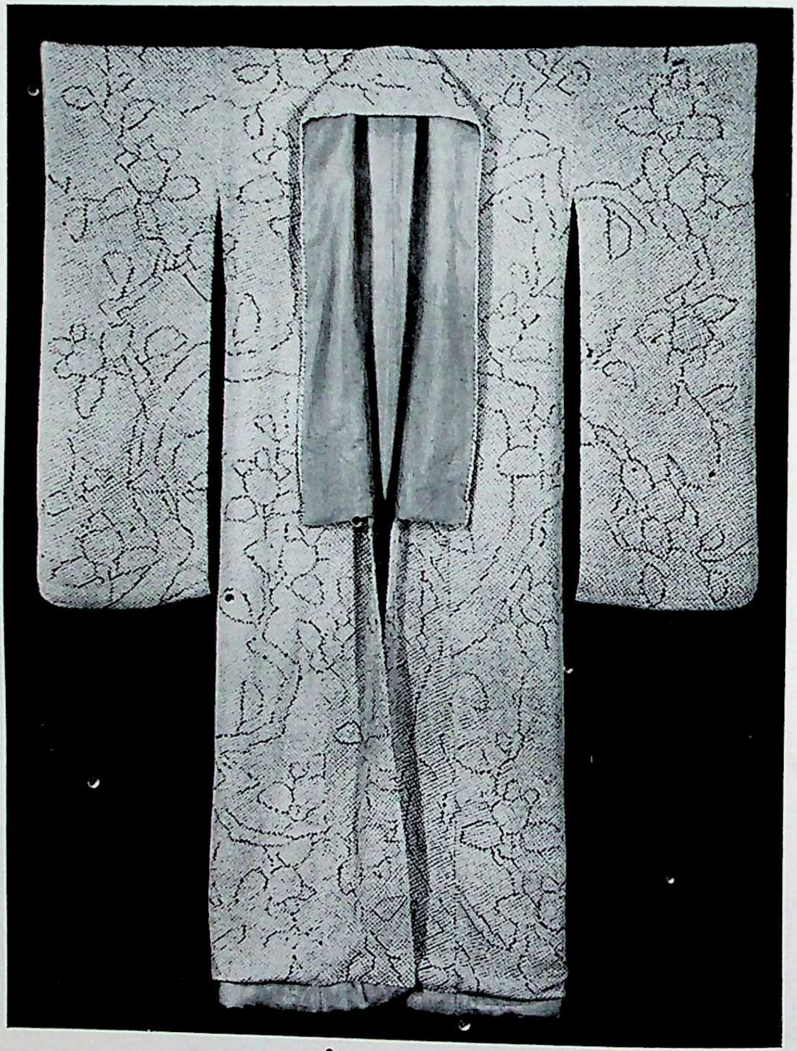

Fig. 209. *Kimono. Shiborizome* (knot) dyeing. Length 174 cm. Eighteenth century. Courtesy of the Seattle Art Museum, Eugene Fuller Memorial Collection.

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[1] An exact description of this 'tie and dye work' is in Howell Smith, *Guide to the Japanese Textiles*, pp. 31–2.

A late development of the designer's art are the paper stencils used for printing cotton and silk, generally using an indigo dye. The paper used for these is made from the bark of the paper-mulberry tree, stiffened and made water-proof with the juice of the date plum and oil. Conder, who watched these stencils being made, describes how sixteen sheets of paper of the same size are laid close one above the other. The pattern is drawn onto the top sheet, and is cut out with a special tool down the whole pile in one operation. The top and bottom pages are unusable, but the remaining fourteen are stuck together in pairs: a sheet is laid out and covered with sticky paste, then a very fine net of human hair or silk is spread on, followed by a second sheet of the paper which fits exactly over the design however elaborate. The net prevents the stencil from tearing. Some stencils are silhouettes in negative, but the majority are positive. With negative silhouettes the stencil can be brushed over with the blue dye, and the design comes out blue on a white ground. If the silhouette is positive the stencil is painted with a resist, which only touches the parts of the cloth not covered by the stencil. The cloth is dyed in the vat of indigo, and when the resist is washed out, carrying the dye with it, the design again remains in blue on a white ground. For a white pattern on a blue ground the colour is applied direct to the positive stencil, and the resist is used with the negative.

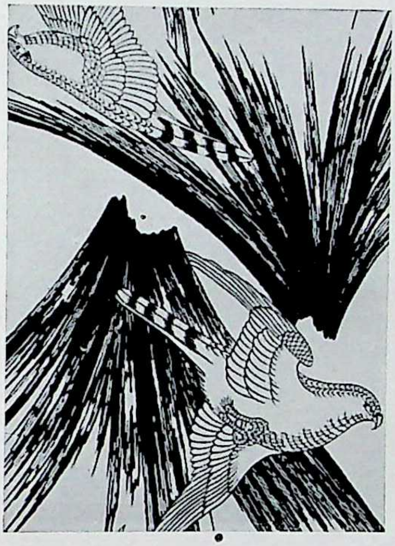


Fig. 210. Stencil for dyeing. Mount Fuji and Falcon. Nineteenth century. Museum für Kunst und Gewerbe, Hamburg.

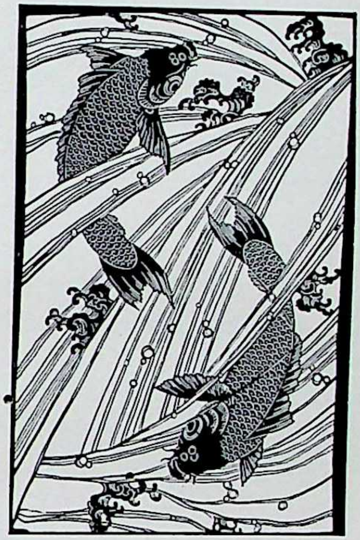
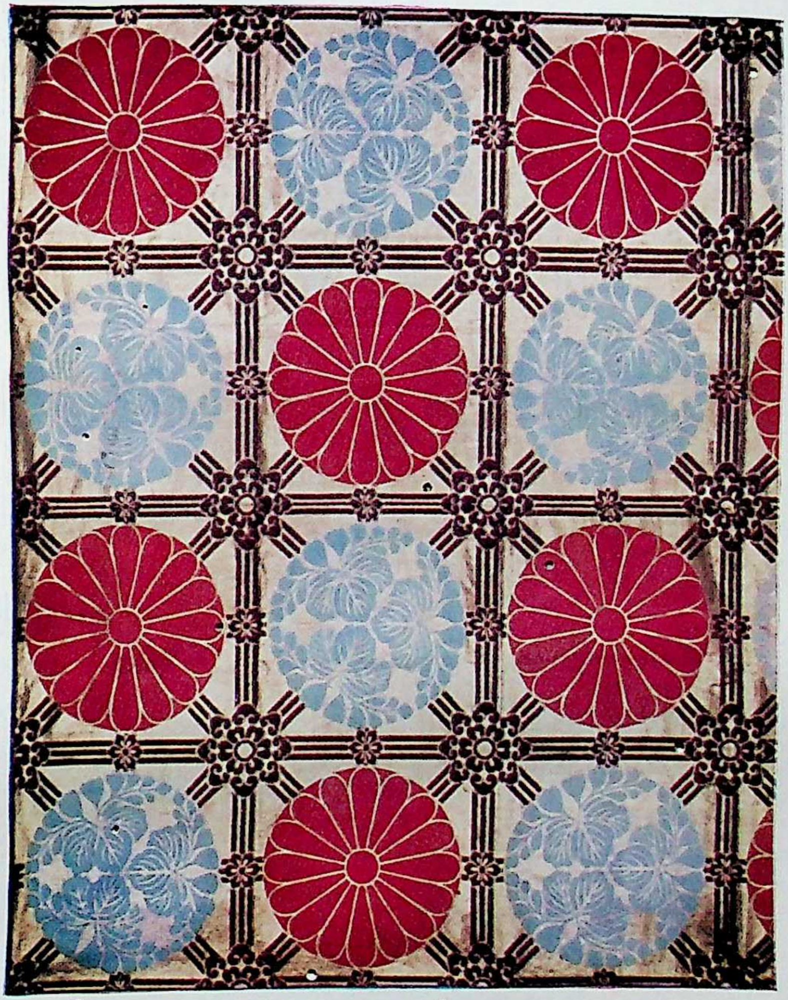


Fig. 211. Stencil for dyeing. Carp in a waterfall. Nineteenth century. Museum für Kunst und Gewerbe, Hamburg.

The examples of stencils illustrated here show two very common subjects: the lucky combination of Fuji no Yama and a falcon (Fig. 210) and carp swimming against a waterfall (Fig. 211).

When Japanese clothing was first seen in Europe the Spanish fashion of black clothes was prevalent here, and Japanese costume provided a sharp contrast. The report on the Japanese mission of 1584 says that: 'Japanese clothes are of silk, delicate, soft and good, of a lovely snow-white colour embroidered with birds, flowers and branches in a variety of colours. Everything is so artistically made that it appears extremely beautiful and splendid but not so grave as black European dress'.

A relatively large quantity of Japanese costumes of more recent times has reached collections outside Japan. Much can be learnt of the development of court costume and of the clothing of the plebeian classes from old Japanese histories of costume, dating from the seventeenth century and well illustrated. Wood cuts of the eighteenth and nineteenth centuries are another source for the history of costume, with their pictures of actors, courtesans and middle class ladies and girls. The *obi* is the most splendid part of women's costume, a girdle of about 4 m. long and 33–35 cm. wide, wound several times round the waist and tied in an enormous knot at the back. In ancient times the *obi* was tied at the front. Courtesans of the Yoshiwara in Yedo, the Shimabara in Kyōto and other Streets of Joy retained this custom which then in the late eighteenth century became obligatory for them. To the narrower and simpler *obi* of the men, *inrō*, tobacco pouches and purses were attached by *netsuke*. Swords too were stuck through the belt; one, or two, according to rank.



VIII. Temple cloth.
Museum für Kunst und Gewerbe, Hamburg

LEATHER-WORK

Japanese leather-work has been a neglected branch of art history until now, despite the interesting pieces preserved from all periods.

The Shōsōin contains saddles with the seat covered in smoked leather. A stencilled design stands out clearly on the dark ground.[1]

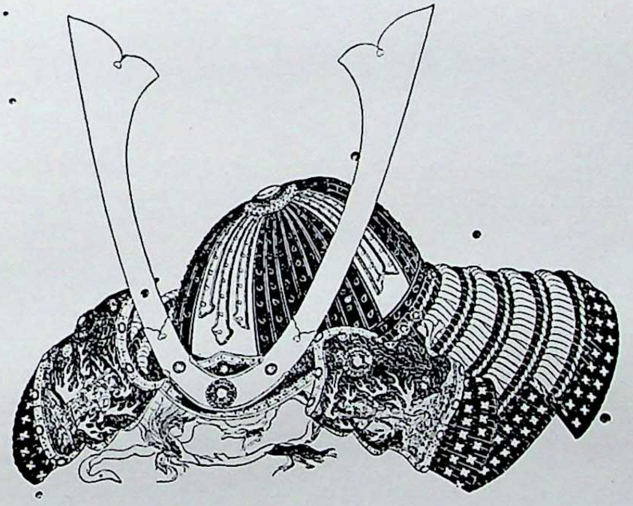


Fig. 212*a*. Helmet, attributed to Minamoto Yoshiie (1041–1108). Crown of riveted narrow metal bands. Very high *kuwagata*. Cheek protectors covered with leather, depicting Fudō with sword and rope. Itsukushima-jinja on Itsukushima (Miyajima) Aki Province. After Itsukushima Zue (1842).

We have already noted the use made of leather for armour, the most important being leather coloured by stencilling. This is called *somekawa* (*someru* = to colour, *kawa* = leather). Some pieces of the leather-work from ancient armour are dated. The earliest known are from the Tempyō era (729–49).

A compilation of old coloured leather-work was published in 1845 by Ieda

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[1] Jirō Harada, *English Catalogue of Treasures in the Imperial Repository Shōsōin*, Pl. XLV, No. 350.

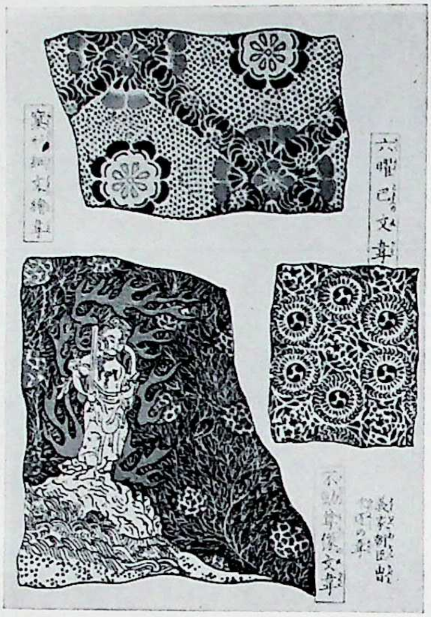

Fig. 212*b*. Three fragments of dyed leather. Left, cheek protector from Yoshiie's helmet. After Kakuzen Zukō (1845). Deutsches Ledermuseum, Offenbach a. M.

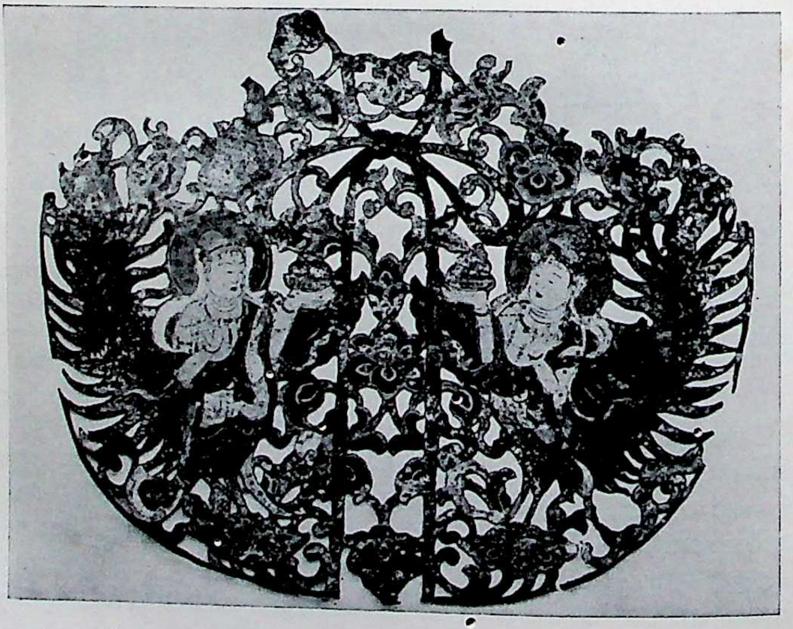

Fig. 213. Pierced leather curtain with two *karyōbinga*. Ht. 53·6 cm. The best preserved of fifteen similar pieces in the Tōji (Kyōto). Eleventh century?

Yoshinobu in Yedo, called *Kakuzen Zukō* ('Illustrated description of decorated leather'). Some of the illustrated pieces bear the *nengō* Tempyō 12 (A.D. 740), some Shōhei 6 (A.D. 1351). Blue, as background, with red, is the most usual combination in the early pieces, and brown and green were used occasionally. *Shishi* (highly stylized Chinese lions) are the favourite motif, generally the whole lion figure in association with paeonies or cherry blossom, but sometimes

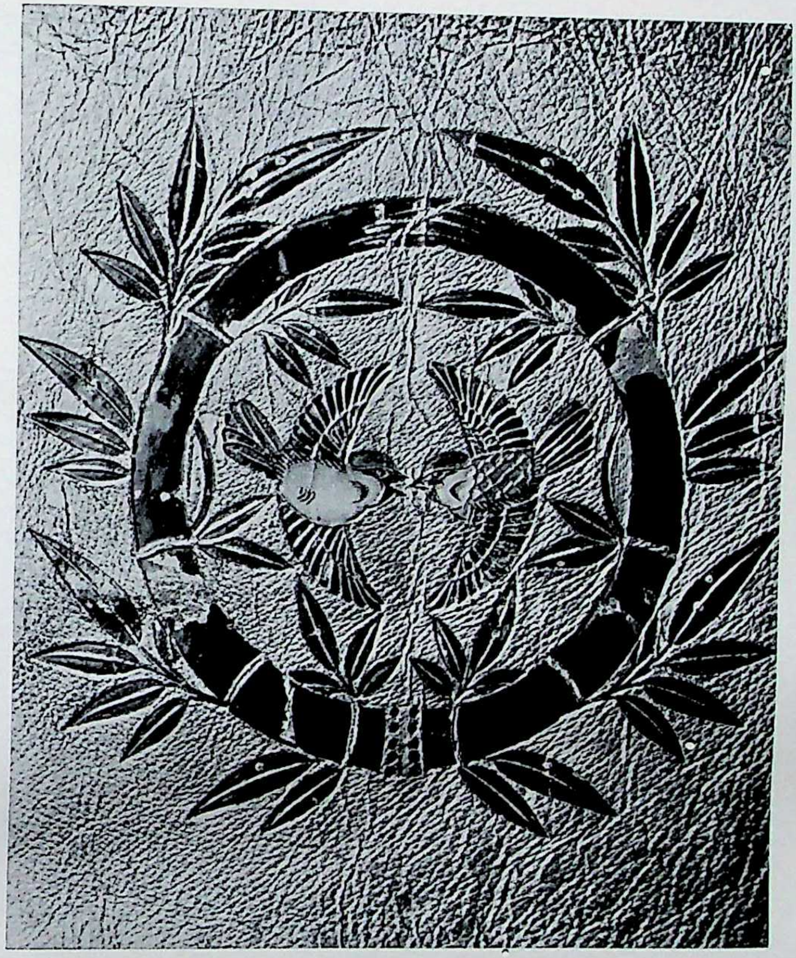

Fig. 214. Leather case (detail) of the war fan of the Daimyō of Sendai (cf. Fig. 174). Principal emblem of the Daimyō, bamboo and sparrows, in coloured lacquer. Sparrows rust-red and light grey, the bamboo black. Background gilded. Diam. of circle 12 cm. Seventeenth century. Museum für Kunst und Gewerbe, Hamburg, gift of G. Jacoby.

only lion masks. The mystical God Fudō, holding a sword and rope (Fig. 212*b*) appears in flames and often accompanied by his attendants Kongara and Seitaka. The Thunder God with his drum, the Wind God, dragons on waves, butterflies and flowers are among other motifs.

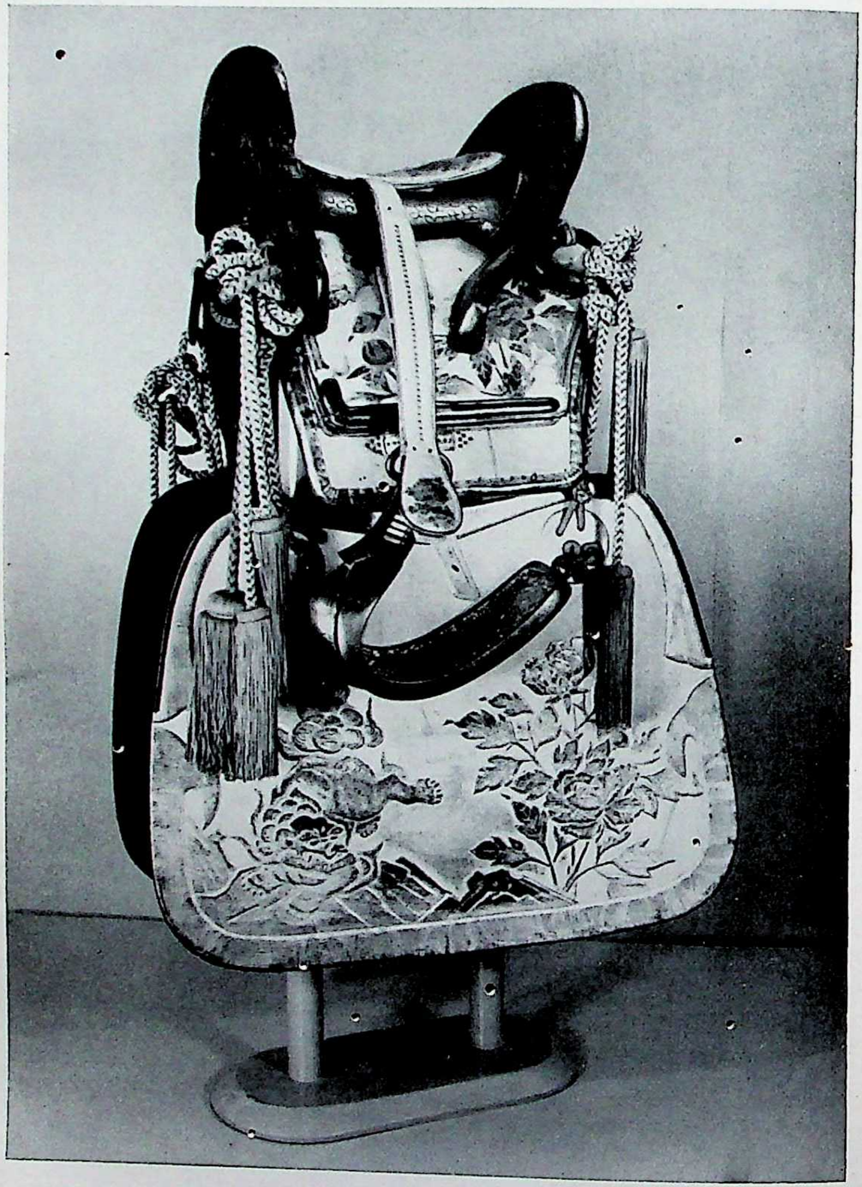

Fig. 215. Samurai saddle and trappings. White leather, gilded and painted. Stirrup iron with silver inlay. Seventeenth century. Deutsches Ledermuseum, Offenbach.

At the Vienna world exhibition in 1873 the Japanese showed copies of leathers from old armour and helmets, including those with early date marks on them.

In the Tōji, Kyōto, are some brightly coloured leather hangings of the late

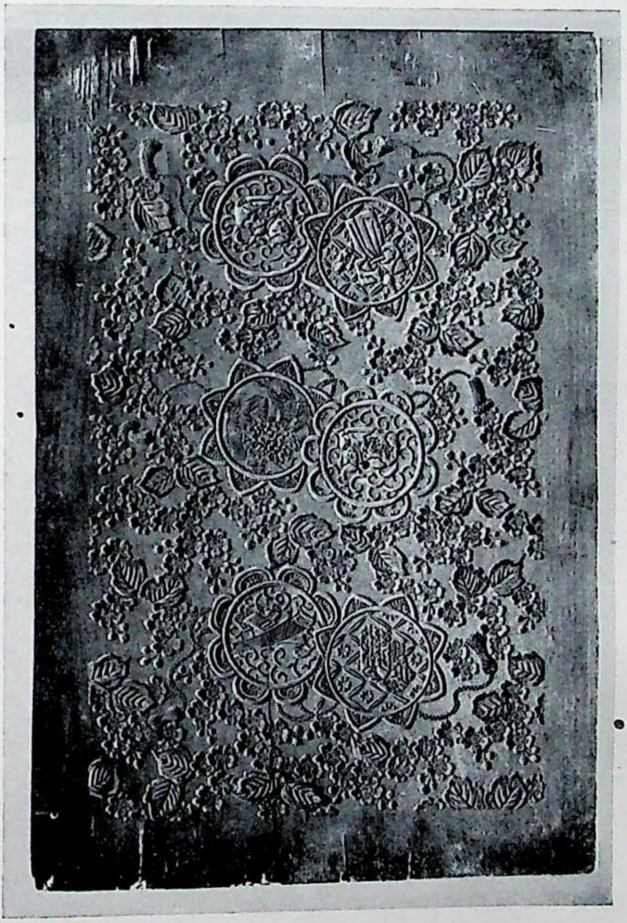

Fig. 216. Wooden matrix for relief design on leather. In the circles small doll figures. Recent work. Deutsches Ledermuseum, Offenbach.

Tokugawa period. That illustrated in Fig. 213 with the two *karyōbinga* (p. 170) is very close in subject and style to a bronze plate in the Konjikidō of the Chūsonji, Mutsu.[1] The Japanese claim that these hangings were made for the Pagoda of the Tōji dedicated in 1086.

Leather was used to make covers for all kinds of objects. The war fan of the

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[1] *Pageant of Japanese Art*, Vol. IV, Fig. 86

Daimyō of Sendai in Hamburg (Fig. 174) has a gilded leather case impressed with the chief emblem of its owner, bamboo and sparrows, in chestnut, grey and black lacquer (Fig. 214).

In later times, as in the Nara period, the saddle was made partly of leather. A *samurai's* saddle of the seventeenth century in the German Ledermuseum has white leather with gilding and some painting in red for the trappings and pad. The ancient motif, *shishi* with paeonies, is here used once more (Fig. 215).

Himejikawa, named after the town in Harima province, is thought to be a technique evolved under Dutch influence. The leather is given a relief pattern with wooden moulds, and then generally painted and gilded (Fig. 216).

BASKETRY

The taste of the Japanese craft-worker and his technical ability can be seen once more in basket-work, though it has never held the same importance in Japanese life as other crafts. It can only be briefly mentioned in this handbook.

There is one withy basket in the Shōsōin, and a number of flower baskets of bamboo used for Buddhist ceremonies, among them one dated 755 and another 757. In the succeeding periods the demand for beautiful baskets continued, partly from love of flowers, and partly to provide for *ikebana*, the art of flower arrangement according to aesthetic rules, and even more according to philosophical ideas which to Europeans seem rather doctrinaire. This notwithstanding, the transient creations of *ikebana* are among the finest of their kind. China is yet again the originating genius in this field, but there flower arrangement developed somewhat differently from in Japan. Here various

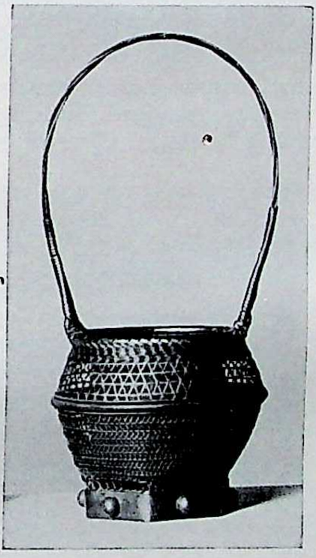

Fig. 217. Flower basket with tray. Nineteenth century. Museum für Kunst und Gewerbe, Hamburg.

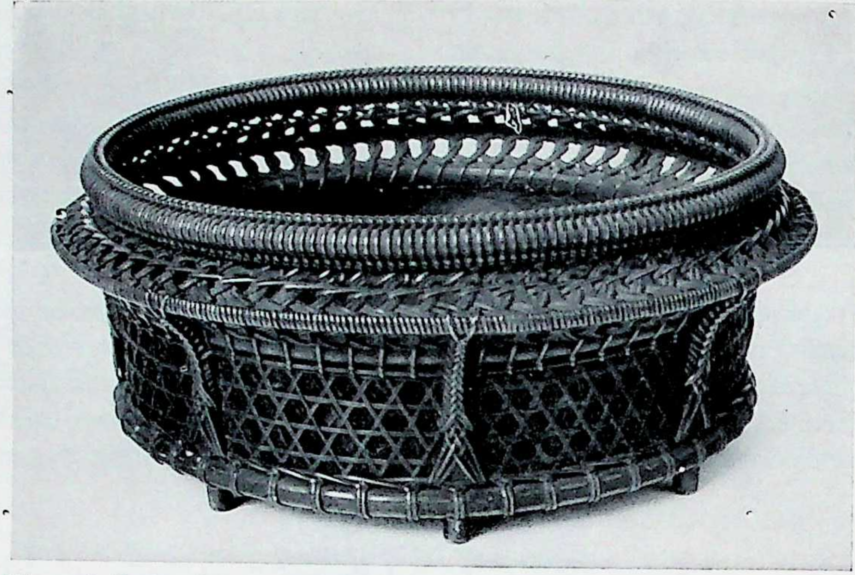

Fig. 218. Basket for charcoal. Rattan. Inside, lacquered paper. Between the basket and its lining a layer of coconut fibre. Diam. 24·6 cm. Nineteenth century. Museum für Kunst und Gewerbe, Hamburg.

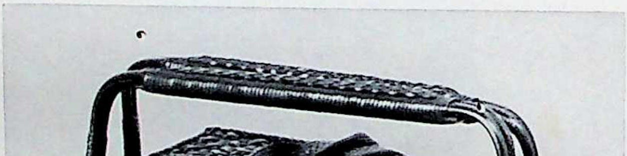

Fig. 219. Basket. *Arundo donax*. Signed 'The 72-year old man Shokōsai made it'. Ht. 11 cm. Nineteenth century. Museum für Kunst und Gewerbe, Hamburg.

schools developed, and the principles were expounded in numerous textbooks. The tea masters were strongly influential, and at first, contrary to what might be expected, it was mainly a man's art. Only recently has it become an essential part of the education of young women.

Baskets were of course used for other purposes than holding flowers — for this there were two kinds, large ones for standing on the floor, and small ones for hanging in the room (Fig. 217); open baskets were made for holding charcoal (Fig. 218) and lidded ones for various purposes (Fig. 219). Bamboo and *arundo donax* are the usual materials, others include rushes and ivy strands.

ICONOGRAPHY

The Japanese language is composed both of words with native stems and a large number of words borrowed from the Chinese; in the same way Japanese painting uses both motifs from native tradition and many which were acquired with Buddhism and the knowledge of Chinese literature. It would be wrong to infer that knowledge of Chinese motifs was limited to educated circles, for many of the most popular figures and stories are Chinese. Japanese iconography was enriched by this double stream of tradition, and Japanese craft-workers made use of this wealth of motif. Thus for any but the most superficial appraisal of Japanese craft-work it is essential to be acquainted with at least the most important subjects.[1]

Buddhism

Buddhism contributed more to the repertoire of Japanese art than native Shintō. Various episodes from the life of the historical Buddha (the Indian Śakyamuni, called in Japanese Shaka, sixth–fifth century B.C.), begin the list. The favourite ones are Shaka as ascetic, returning from the mountains and approaching Enlightenment; and his entry into Nirvana which shows Shaka on his deathbed, mourned by gods, men and animals. The *Jataka* was much exploited—scenes from the earlier existences of the Buddha were often taken from it, for example on the Tamamushi shrine (p. 167).

Often Shaka, Laotse and Confucius, the founders of the three beliefs Buddhism, Taoism and Confucianism stand together round a great barrel of wine or vinegar, each extracting a different taste from it.

There are very many other Buddhas beside the historical Buddha Śakyamuni. Some are considered as predecessors of Śakyamuni in earlier periods of history, but most of them belong to other spiritual worlds. The highest Buddha of this kind is Dainichi. One of his manifestations is Fudō Myōō, worshipped by the mystical sects. He is often represented in flames before or over a waterfall. His attributes as the opponent of evil are a sword and a rope.

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[1] Cf. H. L. Joly, *Legend in Japanese Art*, London 1908, and Weber, *Ko-Ji Hō-Ten*. Will H. Edmunds, *Pointers and Clues to the Subjects of Chinese and Japanese Art*, London 1935.

At his sides stand two boy-like attendants, Kongara and Seitaka. His picture is found on armour leather (Fig. 212*b*) and on metal breastplates. A symbol of Fudō is *kurikararyō*, a sword entwined by a dragon, which is often carved on sword blades.

The priest Mongaku stood in a waterfall for atonement. Fudō sent his servants to save him when he was almost frozen to death (Fig. 220).

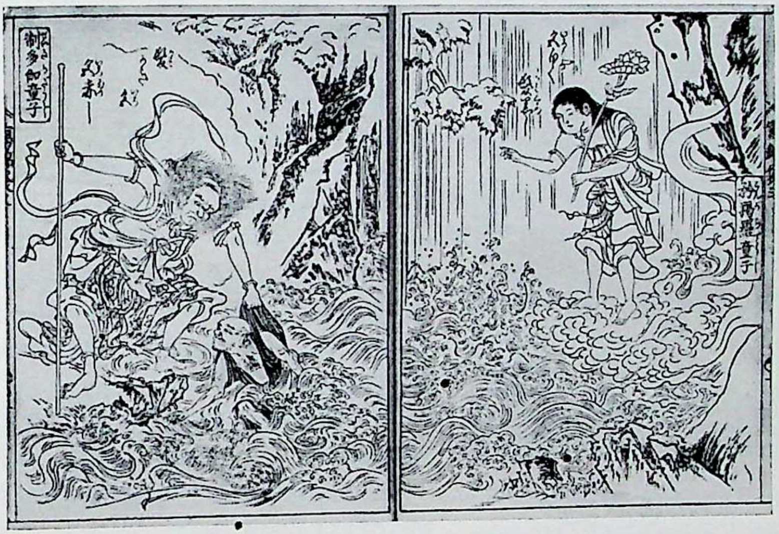
制多伽童子
矜羯羅童子

Fig. 220. Woodcut. Mongaku, doing penance in a waterfall, is rescued by the servants of Fudō. In *Ehon Shahōbukuro* (Book of Pictures, Bag of Treasures) of Tachibana Morikuni (Ōsaka 1720).

The gentle Amida, Lord of the Western Paradise (cf. p. 25), is seen less in craft-work than the stern Fudō.

In Mahayana, the dominant form of Buddhism in the Far East, the Bodhisattvas are of special importance. They have reached the highest stage of development before Buddhahood and Nirvana, which they have for long renounced in order to act as saviours. Among them is Miroku (Chinese: Mi-lo Fo; Sanskrit: Maitreya). He will appear as Buddha in the next era, when that of the historical Buddha has come to an end. Kannon (Chinese: Kuan Yin; Sanskrit: Avalokiteshvara) is often represented in China and Japan as a female Bodhisattva. Jizō (Chinese: Ti Tsang), like Kannon a very popular figure, is the helper of poor souls in the Underworld, protector of women with child and of children, and a guide to travellers. A monk's staff with a rattle and a wishing jewel are his attributes and he wears the garb of a young priest.

Less frequent in decorative art are Monju (Sanskrit: Manjushri) who is carried by a lion, the Bodhisattva of the highest wisdom with attributes sword and book; and Fugen (Sanskrit: Samantabhadra), the Bodhisattva of the highest good, who is enthroned on an elephant and holds various attributes in his six hands.

The Shitennō are the guardian deities of Buddhism and commanders of great armies. They are the Four Heavenly Kings (Chinese: Szŭ T‘ien Wang; Sanskrit: Lokapāla) conceived as armed warriors:

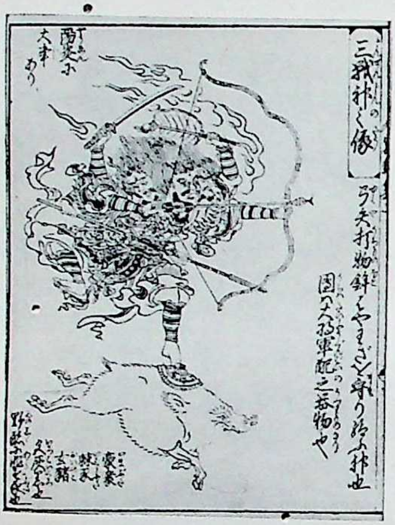

Fig. 221. Woodcut. War Deity. In the *Ehon Shahōbukuro* of Tachibana Morikuni (Osaka 1720).

Bishamonten or Tamonten, the North. Guardian of great treasures. He also belongs among the Seven Gods of Good Luck. Attributes: lance and *stupa* (reliquary) or a jewel.

Kōmokuten, the West. Attributes: snake and pearl.

Zōchōten, the South. God of Spring. Attribute: sword.

Jikokuten, the East. God of Summer. Attribute: a lute.

Bishamonten is the most often portrayed as a single figure.

Idaten is a commander in the army of Zōchōten, represented as a young warrior with a club, sometimes pursuing an *oni* (devil).

To the right and left of temple doors and altars stand, with threatening gestures, the Niō, two herculean guardian deities (Fig. 99), half-naked, and holding *vajra* (cf. Fig. 85).

One of the war gods belongs in this context. A woodcut in the *Ehōn Shahōbukuro*[1] shows him with six arms and three headed, holding sword, lance, bow and war fan, and with one foot on a galloping boar (Fig. 221).

The eighteen Rakan (Chinese: Lohan; Sanskrit: Arhat[2]) are difficult to distinguish from each other. They are the holy pupils of the Buddha. Hōtei is the easiest to recognize (Chinese: Putai), a naked-bellied contented monk, with a big sack and fan, often accompanied by children. He is also one of the seven Gods of Good Luck. There are not infrequent portrayals of an old man in priest's clothing, exorcising a dragon. He holds an incense bowl or a pearl and is thought to be Handaka (Sanskrit: Panthaka), a wonder-working Rakan.

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[1] An encyclopaedic picture book in nine volumes by Tachibana Morikuni, published in 1720.

[2] The plural is Arhan.

Daruma is very popular (Chinese: Ta-mo; Sanskrit: Bodhidharma): the twenty-eighth Indian and first Chinese patriarch and founder of the Zen sect (sixth century A.D.). He sat for nine years meditating in front of a wall. Risen after death he leaves a shoe in his grave and returns to India with the other in his hand. He crosses a river standing on a bamboo branch. He is characterized as an Indian, with round eyes; his red cloak is often pulled over his head. His most popular pose is that of meditation. There are parodies as well: Daruma yawning after long meditation; a monkey as Daruma. Japanese children build snowmen to represent him.

The two comic sages Kanzan (Chinese: Han Shan) and Jittoku (Chinese: Shih Te) are incarnations of Bodhisattvas who lived in a Chinese monastery in the seventh century. Their attributes are scroll and broom. The abbot Bukan (Chinese: Fêng kan) is often included with the unkempt pair. His mount, a tiger, sleeps and serves as a great cushion for the three friends to rest on (Group of the 'Four Sleepers').

The chaste monk Anchin hid from the amorous advances of Kiyohime under the great monastery bell. Kiyohime changed herself into a dragon which twined round the bell, making it red hot and burning the monk inside. This is a frequent motif for *netsuke*.

Taoism

Chinese Taoism provides many themes for art. First there is Rōshi (Laotse), whose sayings make up the *Tao tê ching*. Rōshi on a water buffalo is a subject for small carving, as in China. Seiōbō (Hsi Wang Mu) is equally beloved, the 'Queen Mother of the West', a beautiful fairy, whose paradise with the tree bearing the peaches of immortality lies on the K'un-lun mountains. There are many Sennin (Hsien), sages with miraculous powers who have found the elixir of life and achieved immortality; of these the 'Eight Immortals' are the best known.

1. Shōriken (Chung Li Ch'üan). Chou or Han period. Travels on his sword over the water; wakens the dead with his fan.

2. Ryotōhin (Lü Tung Pin). Eighth century A.D. A hermit, 'Cave-dweller'. Fights monsters. Attribute: a sword.

3. Ri-Tekkai (Li T'ieh Kuai). Pupil of Laotse, to whom he can send his soul in Heaven. His soul, finding its own body decomposing on its return, enters the corpse of a lame beggar who has just died. Thus Ri-Tekkai is represented as a beggar with an iron crutch. Another attribute is the gourd bottle from which clouds and animal forms emerge. Patron of magic and of children (Fig. 222).

4. Sōkokkyū (Ts'ao Kuo Chin). Tenth century A.D. Patron of actors. Attributes: winged hat and castanets.

5. Ransaika (Lan Ts'ai Ho). Sex uncertain. Patron of horticulture, with the attributes hoe and flower basket.

6. Chōkarō (Chang Kuo Lao). T'ang period. Has a donkey or mule which he can fold together and put in a bottle. When he wants to ride he unfolds it and sprinkles it with water, and the animal can then travel 1000 miles in a day. Attribute: A musical instrument consisting of a bamboo cylinder and two crutch-shaped sticks. (Cf. *Chinese Decorative Art*, Diag. 12).

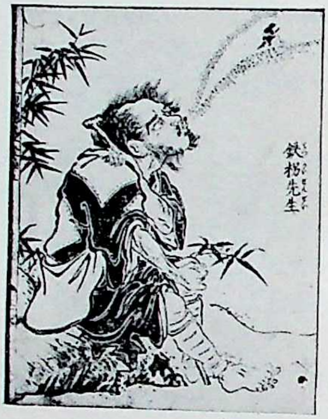

Fig. 222. Ri-Tekkai (Li T'ieh-kuai). Woodcut. In the *Ehon Tsuhōshi* of Tachibana Morikuni (Ōsaka 1730).

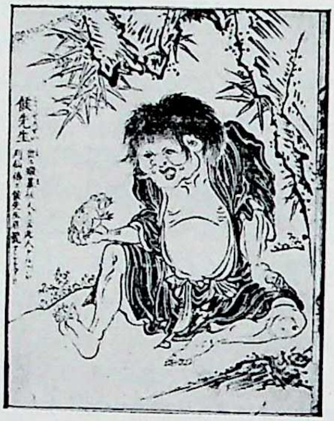

Fig. 223. Woodcut. Gama Sennin (Hou Hsien Shêng) with the three-legged toad. In the *Ehon Tsuhōshi* of Tachibana Morikuni (Ōsaka 1730).

7. Kanshōshi (Han Hsiang Tzŭ). T'ang period. Ate the peaches of the garden of Seiōbō. Patron of musicians. A young man with a flute.

8. Kasenko (Ho Hsien Ku). Seventh century. The only fully feminine member of the group. Patroness of housewives. Attribute: a stalk of lotus.

Other Sennin are:

Baifuku or Beifuku (Mei Fu). First century A.D. Carried to heaven by a phoenix and a host of spirits.

Bashikō (Ma Shih Huang). Third century B.C. Heals a sick dragon, who takes him to the land of the Immortals as recompense.

Bushishi (Wu Chih Tsŭ). Flies on a scroll.

Chinnan (Ch'ên Nan). Third century B.C. Rain magician. His stick turns into a rain dragon. Travels across a river on his hat.

Gama Sennin (Hou Hsien Shêng). Was a high official before becoming a Sennin. Represented as a bristly youth. Attribute: three-legged toad (Fig. 223).

Ikkaku. Indian origin. Son of a hermit and a fairy who had taken the form of a doe. Represented with a horn on his head. Generally appears carrying a woman, for whose sake he lost his Sennin-hood.

Kinkō (Kin Kao). Sung period. Plunged into a river and emerged again on the day he had appointed, riding on a carp.

Kōshōhei (Huang Ch'u P'ing). Fourth century A.D. A hermit, living as a shepherd. Can change his flock into stones and back again. His brother seeks him out in his solitude.

State Museum Library Lucknow

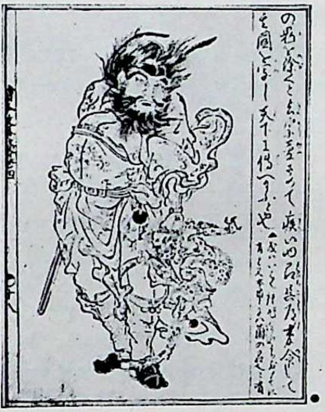

Fig. 224. Woodcut. Shōki (Chung K'uei). In the *Ehon Kojidan* (Picture Book of Talks on Ancient Matters) by Tachibana Morikuni (Ōsaka 1714).

Mako (Ma Ku). Sorceress, one of the fairies of Seiōbō. Carries a basket with flowers, plants and peaches on a staff over her shoulder. Attendant: a boy with a peach.

Ōshikyo (Wang Tzŭ Ch'iao). Sixth century B.C. A prince who has renounced his rights. A fairy teaches him secret wisdom. He plays the mouth-organ, and is carried by a flying crane.

Ōshitsu (Wang Chih). Third century B.C. A woodcutter who came to a cave where old men were sitting playing at draughts. After watching them for a time he saw that centuries had passed since he set out. He turned to magic and achieved immortality.

Reshi (Lieh Tzŭ). Fourth century B.C. Travels through the air on a cloud.

Shōshi (Hsiao Shih). Sixth century B.C. Accomplished player on the mouth-organ. Married a princess and taught her his art. A dragon and a phoenix carry them both to the Land of the Blessed.

Tōbōsaku (Tung Fang So). Allegedly counsellor of the Han emperor Wu Ti (140–85 B.C.). Stole three of the peaches of immortality from Seiōbō.

Shōki (Chung K'uei), the Chinese devil-fighter, is an unusual figure, with his wild expression and bristling beard. His attribute is a sword, and he is often grasping a small devil (Fig. 224). Sometimes in humourous representations he is seeking in vain a devil who mocks him from a safe hiding place; at other times a devil takes flight from his picture.

Confucianism

Confucianism brought to Japan the '24 examples of filial affection', which play a part in the curriculum of Chinese education.[1]

The most important are:

Tai Shun (Shun). The Ideal Lord of the third millenium B.C. Adopted by his predecessors because of the love he showed to his unkind parents. Animals voluntarily draw his plough.

Binson (Min Sun). A pupil of Confucius. Makes intercession for his wicked step-mother with his angry father, who wishes to cast her off.

Rōraishi (Lao Lai Tzŭ). Chou period. Plays like a small child before his parents when he is seventy years old, in order to make them forget their age.

Tōei (Tung Yung). *C.* A.D. 200. Mortgages his freedom to secure money for the burial of his father. An unknown woman, the heavenly weaver, offers to marry him. She weaves him 300 lengths of cloth to pay off the debt and returns to heaven after a month.

Ōshō (Wang Hsiang). *C.* A.D. 265. Wishing to catch fish for his mother in wintertime, he lies on the ice until the river melts, and is thus able to catch two carp.

Kakkyō (Kuo Chü). Second century A.D. He and his wife, too poor to feed his old mother as well as their children, go to bury their youngest child. In digging the pit they find a bar of gold.

Saijun (Ts'ai Shun). First century A.D. His mother had always feared storms. During a bad storm he went to his mother's grave to comfort her soul.

Mōsō (Mêng Tsung). Third century A.D. Goes in wintertime to the wood to find bamboo shoots for his mother. A miracle causes them to sprout. Very often portrayed.

Saishi (Ts'ui Shih) or Tō Fujin (T'ang Fujên). Gave her toothless mother-in-law the breast.

There are also original Japanese stories of this kind. The best known is of poor Yōrō who gave *sake* each day to his old father. When he could no longer find means to do so he filled his father's bowl at a waterfall. The water turned into *sake*.

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[1] A complete account in W. F. Mayers, *The Chinese Reader's Manual*, Shanghai 1874, p. 355.

Chinese Legend and History

The following characters from Chinese legend and history are of special importance:

Kyōyu (Hsu Yü). A hermit, *c.* 2350 B.C. When invited by the Emperor Yao to take over the government he washed his ears so as to purify them from the seductions of ambition.

Sōfu (Ch'ao Fu) Friend of Kyōyu. Washes his ears too, and his eyes as well, when he hears of the Emperor's proposal. Drives his oxen away from the water polluted by the washing.

Taikōbō (T'ai Kung Wang) or Kyōshiya (Chiang Tzŭ Ya). Twelfth century B.C. A wise man living in poverty. Wen Wang, the father of the first Chou king, meets him fishing and makes him his counsellor.

Buwo (Wu Wang). Founder of the Chou dynasty. Victor over the last Yin king (1122? B.C.). Protected by a dragon in the battle.

Hakui (Po I) and Shikuseki (Shu Ch'i). Two brothers, faithful followers of the Yin. After its defeat they took to voluntary exile and lived on ferns in the mountains.

Yōyūki (Yang Yuki). A famous archer, who shot a wild goose from the clouds without seeing it, simply from its cry (Fig. 110).

Mêng Mu, the mother of the philosopher Mencius (372–289). She cut up a cloth that she was weaving to demonstrate to her son, who was neglecting his studies, how bad it is to give up work begun (Fig. 225).

Ch'ü Yüan. Fourth–third century B.C. A faithful minister, fallen out of grace through slander, he saw his counsels disregarded and drowned himself, after telling his story to a fisherman (Fig. 226).

Chōryō (Chang Liang). Died 189 B.C. Counsellor of Liu Pang, founder of the Han dynasty. When a boy he went into the water to fetch the shoe of an old man which had fallen in, and was threatened by a dragon. For this, and his further respectful behaviour the old man gave him, a few days later, a text with the words: 'read this, and you will become the counsellor of a king'.

Kanshin (Han Hsin). Died 196 B.C. When a young man he crept between the legs of a warrior when ordered, so as to avoid trouble. Later he became leader of the troops of Liu Pang, and put the arrogant warrior into his service.

Sobu (Su Wu). Emissary of the Emperor Wu Ti to the Hiungnu (*c.* 100 B.C.). He refused to enter their service and had to keep their flocks for nineteen years by Lake Baikal. He used his ambassador's staff as a shepherd's crook. He tied a message to the Emperor on the leg of a wild goose. The Emperor brought down the goose and secured the release of Sobu.

Gentoku (Liu Pei). Died A.D. 222. Founder of the legitimate Minor Han dynasty at the time of the three kingdoms. At his wedding with one of the sisters of a governor another jealous brother-in-law of the governor sought his life. He saved himself by riding his horse through a fast river (Fig. 190).

Shokatsuryō (Chu Ko Liang). A.D. 181–234. Counsellor of Gentoku. He, having heard of his wisdom, sought him out in winter and found him reading. He waited outside the hut until Shokatsuryō had finished reading.

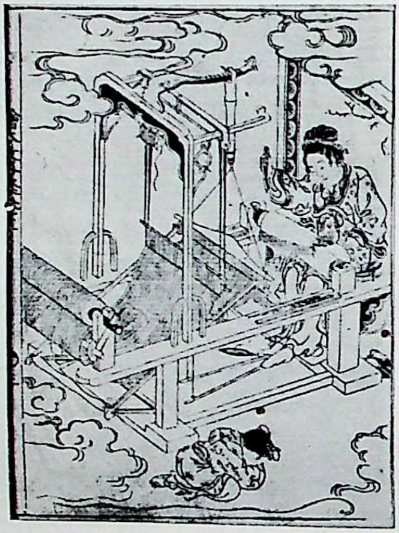

Fig. 225. Woodcut. The mother of Mencius. In the *Ehon Kojidan* by Tachibana Morikuni (Ōsaka 1714).

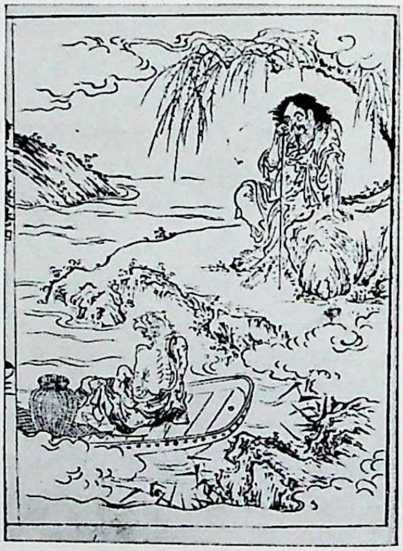

Fig. 226. Woodcut. Ch'ü Yüan tells his story to the fisherman. In the *Ehon Kojidan* by Tachibana Morikuni (Ōsaka 1714).

Kanu (Kuan Yü). Brother in arms of Gentoku and Chōhi. The three took an oath of friendship in the peach garden of Chōhi (A.D. 184). Always shown with a long beard. Attribute: a great halberd, whose point comes out of a dragon's head.

Chōhi (Chang Fei). Brother-in-arms of Gentoku and Kanu. Often holds Kanu's halberd. Stands on horseback on a bridge threatening the enemy.

The 'Seven Sages in the Bamboo Grove' are literati of the third century A.D. (Fig. 109).

Sonkō (Sun K'ang). Fourth century A.D. Too poor to buy oil or candles, he heaped snow before his hut and studied by its light (Fig. 194).

Shaen or Shain (Ch'ü Yüan). Fourth century A.D. Studied by the light of glow worms which he kept in a gauze bag.

Shōko or Kyoko? (Ching-pi) studied in the moonlight.[1]

Rosei (Lu Shêng). Eighth century. Travelling to the city where he wished to make his fortune he met a Sennin who put rice on the fire to entertain him. While it was cooking Rosei slept and dreamt of a long and brilliant career, during which after various changes of fortune he became son-in-law of the Emperor and eventually Emperor himself. He then dreamt that his child had fallen into the water, and woke in a fright, to see that the Sennin had not yet finished cooking the rice. He renounced his plans and returned home.

Genso Kotei (Hsüan Tsung). T'ang Emperor, d. 762. He is portrayed watching his favourites Yokihi and Kushigimi playing at *sugoroku*, or playing the flute with Yokohi.

Rimpō (Lin Pu) or Rinwasei (Lin Hua Ching). Poet and hermit. Planted plum trees and kept cranes.

Tōba (Tung P'o). Statesman and poet (1036–1101). Twice exiled. Often shown from behind, going into exile on a mule with a large round hat on his head.

Shiba Onko (Ssŭ-ma Kuang). Statesman (1009–86). As a child he saved a playmate who had fallen into a great fish-bowl by shattering the vessel with a stone (Fig. 54).[2]

Shintōism

Shintō originally had no images and only began to illustrate its deities and myths under the influence of Buddhism.

In the Age of the Gods the pair Izanagi and Izanami succeeded several older generations of gods. They thrust a spear into the sea from the Bridge of Heaven. The water coagulated round the spearhead into a small island onto which they both stepped down. They married and begot the large Japanese islands. Their union also engendered various deities, of whom the most important were Amaterasu the Sun Goddess, the Moon God and Susanoo, the Storm God. Izanami died at the birth of the Fire God. Izanagi's attempt to bring her back from the Underworld failed because against her request he looked at her and saw her as a corpse. He fled and purified himself in a river from profanation by the Kingdom of Death. New gods arose. Izanagi held himself aloof from gods and men since that time.

The wild Susanoo came into conflict with his sister Amaterasu, laid waste her heavenly rice fields and finally flung a skinned horse into the hall where the goddess sat weaving with her maidens. Amaterasu injured herself on her shuttle in her fright and retired in anger to the cavern so that it was dark day and night. The gods came to the cavern with torches and held a council. The Goddess Ama no Uzume began to dance and divested herself while dancing. Hearing the gods laughing Amaterasu peeped out of the cave, and a god quickly held out a mirror before her. She saw herself in it and was enticed right out of the cave. The entrance to the cave was closed behind her with a holy cord of straw. Thus the sun gave its light again. Susanoo had to make amends and was banished. In the province of Izumo he protected the beautiful Kushinada-Hime from an eight-headed serpent, intoxicating the eight heads of the monster with *sake* and then dismembering it. In its tail he found a wonderful sword which he gave to Amaterasu in expiation. The virgin he had saved became his wife.

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[1] Stories like those of Sun K'ang, Ch'ê Yün and Ching-pi are in the first reading book of Chinese children.

[2] This is a frequent motif on Arita ware, copied by Meissen porcelain painters.

Amaterasu sent her grandson Ninigi to the Japanese islands to set up a dynasty. She gave him three sacred objects: the mirror with which she was enticed out of the cave, the sword that Susanoo had found in the serpent's tail, and some *magatama*, claw-shaped jewels.

Ninigi founded a kingdom on Kyūshū. With him began the Age of Man. One of his descendants is Jimmu Tennō, the ancestor of the imperial dynasty.

Uzume, better known as Okame or Ofuku, is the best loved of the deities. Her nose is flat and her cheeks chubby, with small contented eyes under a slightly protruding brow. She is generally shown full figure, as a dancer, or sometimes as a mask (Fig. 192).

Like the Greek gods the Shintō were sometimes attracted to mortal women. The god worshipped in a sanctuary in Miwa often visited a beautiful girl at night and disappeared each time as secretly as he had come. When she was with child by him she secretly tied the end of a thread wound round a spool to his clothes, and discovered the next morning that it had been pulled through the keyhole and unwound three turns. The thread led to the temple. The place was thenceforth known as Miwa 'Three turns'.[1]

The Seven Gods of Good Luck

The Seven Gods of Good Luck are some of the most popular figures of Japanese mythology. They were not constituted as a group until the Ashikaga period or even later. They descend from very different origins: Japanese Shintō, Chinese Tao, and Indian Buddhist.

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[1] In the Hamburg Museum there is an Akasaka *tsuba* referring to this legend with a *tōrii* (temple gate), three cryptomeria and a weaver's spool. Brinckmann, *Museum für Kunst und Gewerbe, Bericht für das Jahr 1907*. A famous writing box by Kōrin or his school is also decorated with pictures of the Miwa temple. Kümmel–Grosse, *Ostasiatisches Gerät*, Pls. 53–5.

1. Ebisu (Shintō). Patron of fishermen and merchants. In court costume with a big cap. Attributes: fishing rod, fish basket and *tai* fish (golden bream).

2. Daikoku (Sanskrit: Mahakala — the Great Black One). Protector of riches, wears a flat cap. Attributes: rice bales, a sack, a mallet and rats.

3. Benten or Benzaiten, the Indian Sarasvati, goddess of love, of music, of rhetoric, wisdom and riches. Generally two-armed, playing the *biwa*, sometimes eight-armed.

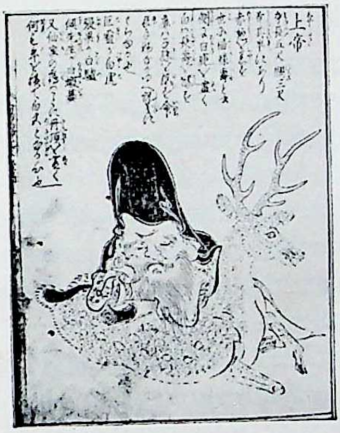

Fig. 227. Woodcut. Fukurokuju, a God of Good Luck. In the *Ehon Tsuhōshi* by Tachibana Morikuni (Ōsaka 1730).

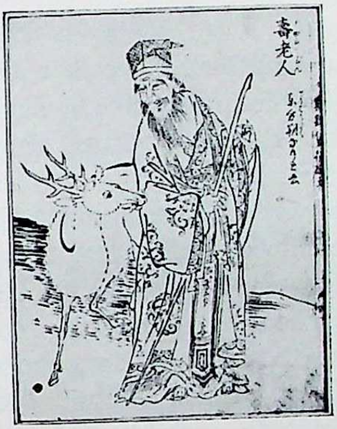

Fig. 228. Woodcut. Jurōjin, a God of Good Luck. In the *Ehon Tsuhōshi* by Tachibana Morikuni (Ōsaki 1730).

4. Bishamon (Chinese: P'i-sha-mên) or Tamonten (Chinese: To Wên; Sanskrit: Vaiçravaṇa) God of riches. He is also one of the Shitennō (cf. p. 230) and in that capacity Lord of the North. Always in armour. Attributes: spear and a small pagoda.

5. Fukurokuju or Fukurōjin. Dispenses, as his first name tells, good luck, prosperity and long life. He is a bearded old man with a tall bald head (Fig. 227). Attendants: Cranes, deer and long tailed tortoise. Attribute, a scroll.

6. Jurōjin. Similar to Fukurokuju in his significance, and sometimes confused with him. An old man with a large beard, dressed as a Chinese sage, with a high hat (Fig. 228). His attendants are the same as those of Fukurokuju. Attributes: knotted stick, often with a scroll and fan tied to it.

7. Hōtei (Chinese: Putai Ho-shang). A Chinese mendicant monk of the sixth or perhaps tenth century. He is one of the eighteen Buddhist Lohans (cf. p. 230) and also an incarnation of the future Buddha Maitreya; God of Contentment and Goodness, protector of children; big-bellied and bald, with a jolly beardless face. His chest and stomach are uncovered. He is often accom-

panied by children (Figs. 198*a* and *b*). Attributes: a large sack and Chinese fan.

The seven gods often travel together across the sea. Smaller groups and single figures are numerous, and parodies are frequent.

The deities of wind and thunder are syncretic figures. The Wind God, Fūten or Fūjin, has a horn on his brow and carries a great bag of wind. The God of Thunder, Raiden or Raijin, has two horns. His attribute is a drum (Fig. 193) or a hoop with drums attached.

Japanese Tales of Chivalry

A considerable part of Japanese iconography is provided by stories of the members of the great knightly families, the Fujiwara, Taira, Minamoto, Ashikaga and their dependants. The stories are mainly fabulous, legendary and anecdotal in character.

Kamatari was the founder of the Fujiwara family (614–69). His daughter, wife of the Emperor, sent a jewel to Japan which was stolen on the way by the Dragon King who lived in the sea. Kamatari later married the daughter of a fisherman, who dived with a knife into the sea and wrested the jewel from the dragon. She died later from the wounds suffered in the fight.

Hidesato, also called Tawara Tōda, a Fujiwara of the tenth century, defeated a gigantic centipede on the Seta Bridge (Biwa Lake) with arrows. The spirits of the lake, now freed from their enemy, presented the hero with a great bell which came to the temple of Miidera (cf. p. 241).

Taira no Koremochi (d. 953) met a beautiful woman in the mountains. She played and danced before him, and her servants plied him with *sake*. A mountain spirit warned him in a dream while he lay in a drunken sleep, and waking, Koremochi saw a demon coming to seize him. He drew his sword and killed it.

Minamoto no Yorimitsu (944–1020), popularly called Raikō, went with his companions, all disguised as pilgrims, to the cave of the Shuten Dōji, a demon girl-robber who appears now as a man, now as a devil. They succeeded in making the demon and his comrades drunk, and killed them, returning in triumph with the gigantic horned head of Shuten Dōji.

Watanabe no Tsuna, a companion of Raikō, cut off the arm of an *oni* (demon) and kept it in a chest. An old woman, whom the hero believed to be his nurse, asked to see the strange trophy, and when Watanabe no Tsuna brought it out, the old woman resumed her true form as a demon and flew off with the arm (Fig. 199).

Kintarō or Kintoki, another member of the entourage of Raikō, was brought up in the woods by Yama-uba ('Mountain woman', represented as a beautiful woman, but with dishevelled hair) who was either his mother or his foster-mother. He distinguished himself while still a child (red in colour) by his gigantic strength. Attribute: a great axe.

Taira no Tadamori (d. 1152), was the father of Kiyomori. When in the temple precinct he seized in the dark a shapeless shining figure, thought to be a ghost. It turned out to be an old temple servant with a big straw hat carrying a lamp which he was going to place in a lamp holder (Fig. 229).

Minamoto no Tametomo (1139–70?), a powerful archer, sank an enemy ship with an arrow.

Tokiwa Gozen, the lovely junior wife of the murdered Minamoto no Yoshitomo, fled in winter from Taira no Kiyomori, taking her three sons with her. When she heard that he had taken her mother prisoner she surrendered to his advances and became his concubine, and Kiyomori spared her mother and sons.

Minamoto no Yoshitsune (born 1159), one of the sons of Tokiwa Gozen, was called Ushiwaka (the young bull) in his youth. He fled when he was fifteen years old from the monastery where Kiyomori had placed him. He was taught jumping and fighting by *tengu* (cf. p. 250) and met a highwayman on a bridge. This highwayman was an athletic monk named Benkei who had turned to evil ways. In his youth he had been called Oniwaka (the young devil); he is often portrayed as a boy catching a gigantic carp. The story is told how he stole the great bell of Miidera (see above), and brought it to his monastery, but had to return it because the monks of Miidera charmed its sound away. He was defeated by Yoshitsune's skill in the fight on the bridge and became his most faithful attendant.

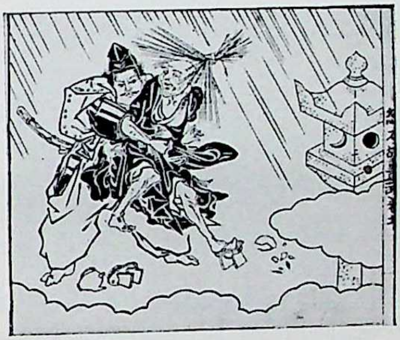

Fig. 229. Woodcut. Taira no Tadamori and the 'Ghost' from the *Ehon Kojidan* by Tachibana Morikuni (Ōsaka 1714).

Yoshitsune entered the service of his brother Yoritomo who had returned from the exile imposed on him by Kiyomori, and assembled a force of warriors.

A rebellious member of the Minamoto clan, Yoshinaka, was defeated by the clan at a battle by the Uji river. During the fight the heroes Kagesue and Takatsuna competed as to who should first cross the river and engage the enemy. Takatsuna called to his rival that the latter's saddle girth was undone, and while Kagesue stopped to look Takatsuna crossed the river (Fig. 230).

At the sea battle of Dannoura in which the Minamoto were victorious (1185) the Taira fastened a magic fan to the mast of a ship and challenged the Minamoto to shoot it down. Nasu no Yoichi rode into the water and shot out the pin of the fan, causing its leaves to fall apart. At one point in the fighting Yoshitsune was beset by a more powerful opponent and escaped by a leap across eight ships.

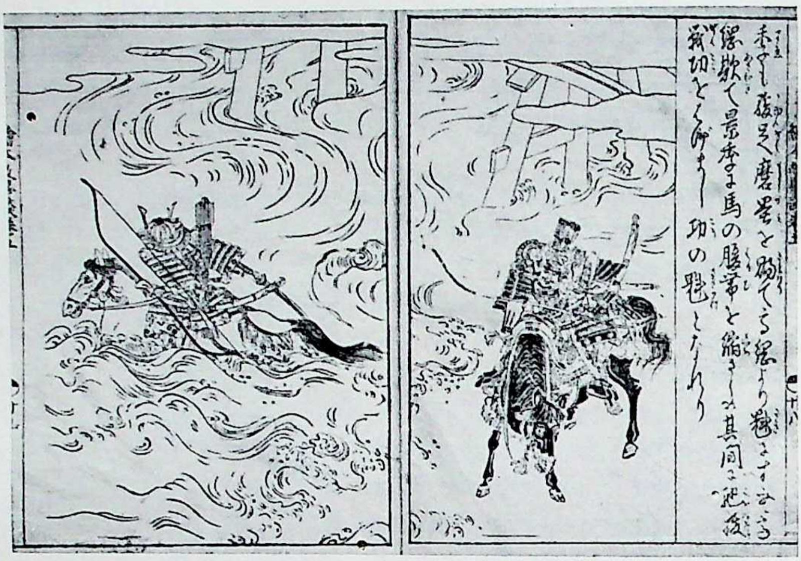

Fig. 230. Woodcut. Kagesue and Takatsuna. In the *Ehon Kojidan* by Tachibana Morikuni (Ōsaka 1714).

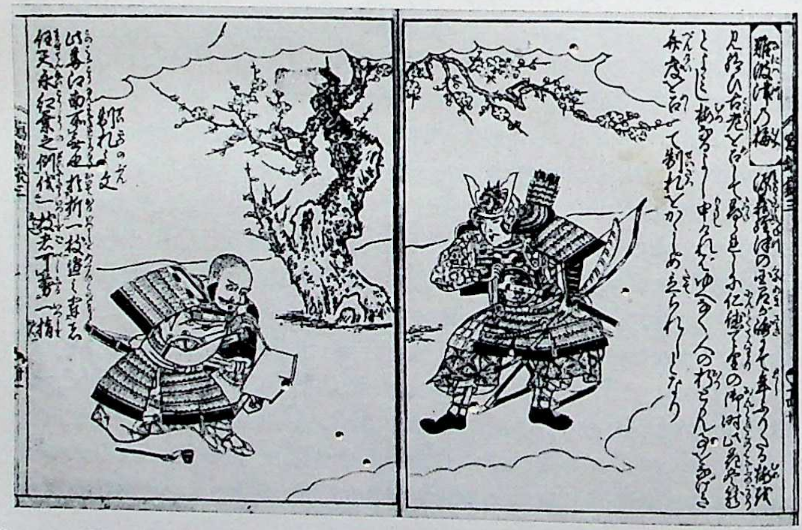

Fig. 231. Woodcut. Yoshitsune dictates to Benkei a decree to protect an old *ume* tree. From the *Ehon Shahōbukuro* by Tachibana Morikuni (Ōsaka 1720).

Yoshitsune was slandered by his brother and had to flee, accompanied by Benkei and Shizuka, his beloved. Yoshitsune, Benkei and Shizuka together in a boat is a frequent subject for pictures, called the 'Funa Benkei'. They were threatened by the spirits of the enemies killed at Dannoura, but Benkei exorcised them. Shizuka is often pictured dancing with a small hand-drum. While they were fleeing Yoshitsune and Benkei came upon the enemy sentinels; Yoshitsune prepared to fight, but Benkei, now wearing his priestly garb, declared that Yoshitsune was his loutish servant and began to scold and beat him, explaining that he had been sent out from the monastery to collect money. In proof he produced a scroll of writing and pretended to read aloud from it, improvising a summons for a collection, and thus succeeded in deceiving the soldiers. When Yoshitsune reached Amagasaki he dictated to Benkei a decree for the protection of an old *ume* tree which stood there (Fig. 231).

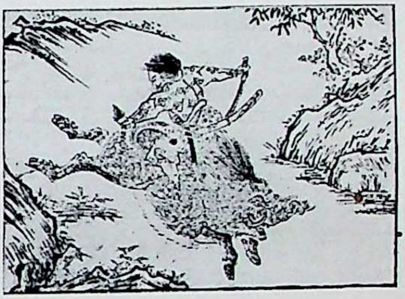

Fig. 232. Woodcut. Nitta Tadatsune on the wild boar. In the *Ehon Kojidan* by Tachibana Morikuni (Ōsaka 1714).

The vengeance of the Soga brothers is a theme often treated in verse and picture. The brothers' father was murdered in 1175 by Kudō Suketsune. When they had grown up they sought blood vengeance and carried it out when their father's murderer was in the camp of Yoritomo, on a hunt on Mount Fuji. One of the brothers was killed immediately after the deed and the other executed later. During Yoritomo's hunt on Fuji, Nitta Tadatsune leapt onto a galloping wild boar and rode him for a while before stabbing him (Fig. 232).

Sanada no Yoichi, famed for his strength, lived in the time of Yoritomo. Another strong man, Matana no Gorō, was jealous of him and tried to kill him by throwing a rock at him. Sanada caught the rock and flung it back at his attacker (Fig. 233).

Oguri Hangan. His horse could stand on all fours on a *gō* board (a game board not much larger than a chess board).

Nitta Yoshisada (1301–38) was a faithful follower of the legitimate Emperor Godaigo against the presumptuous Hōjō. Once the way along the coast was barred to the Imperial troops by Hōjō's ships carrying archers. Nitta Yoshisada threw his sword into the sea as a sacrifice to the Sea God. The next morning the road was clear; the tide had carried the enemy far out to sea.

The Emperor Godaigo's faithful servant Nagatoshi carried him when they were fleeing.

Kusunoki Masashige (1294–1336) was another exemplary servant of the emperor. He fought beside Nitta Yoshisada against the Hōjō and against

Ashikaga Takauji. He was ultimately defeated after the changing fortunes of battle, and killed himself. His farewell to his young son is a frequent subject of painting, when he is pictured handing him a scroll which he had written himself.

After the battle of Minatogawa, in which Ashikaga Takauji defeated Kusunoki Masashige, a beautiful maiden asked Ōmori Hikoshichi, a vassal of Takauji, to carry her over the river. Hikoshichi complied with her request, but seeing her face mirrored in the water recognized her as a demon and killed her.

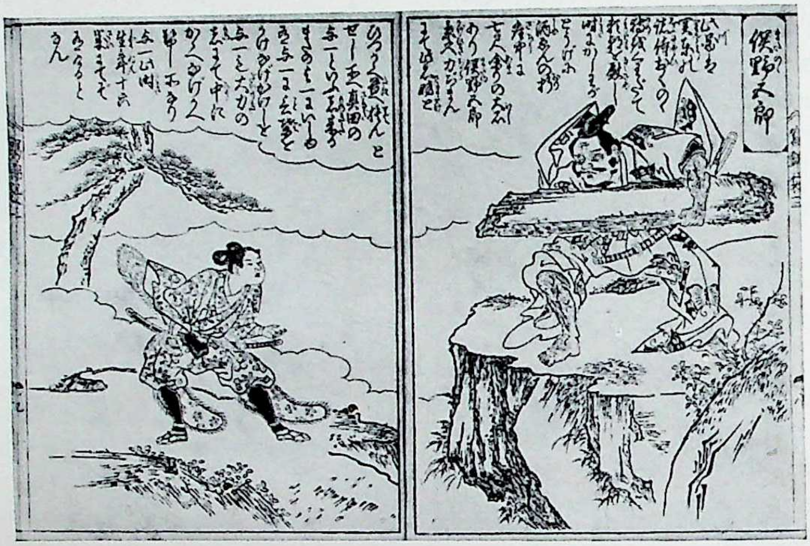

Fig. 233. Woodcut. Sanada no Yoichi and Matano no Gorō. In the *Ehon Shahōbukuro* by Tachibana Morikuni (Ōsaka 1720). Model for the *fuchi-kashira* in Fig. 124.

Poets, Painters and Calligraphers

The lives of the poets were an important source of themes for pictures. Some well-known ones are Hitomaro (seventh–eighth century) who is generally shown sitting at a small writing table, or else sitting in a boat; Ariwara Narihira (825–80) who often appears walking near Mount Fuji; his pupil the court lady Ono no Komachi (834–900) who became a tramp in old age; and Murasaki Shikibu (975–1031). Collections of six or thirty-six or even 100 classical poets were a favourite theme.

The motif of the 'ivy path' refers to an incident in Narihira's journey. The poet and his companions were lost on the mountain and came to a dark path grown over with ivy. To their surprise they met there a pious pilgrim of their acquaintance, who directed them on their way. Narihira entrusted the pilgrim with a short poem to be taken to his sweetheart, and went on. The most usual illustration of this incident dispenses with both poet and pilgrim. A pilgrim's

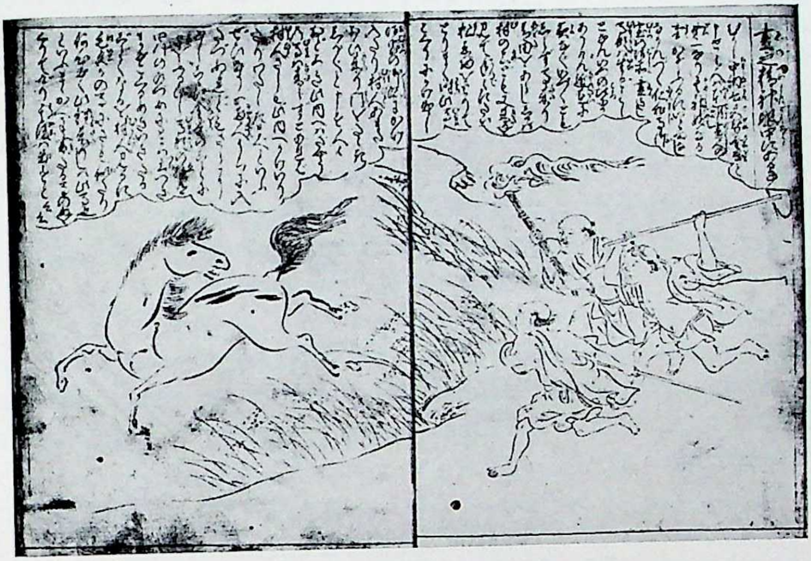

Fig. 234. Woodcut. The horse painted by Kose no Kanaoka runs across the fields. In the *Ehon Tsuhōshi* by Tachibana Morikuni (Ōsaka 1730).

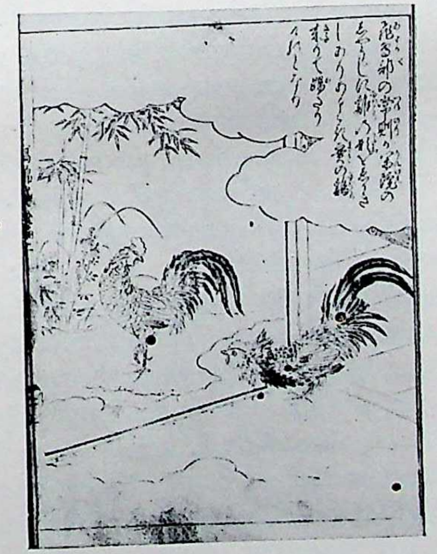

Fig. 235. Woodcut. Painted cock and live cock. In the *Ehon Shahōbukuro* by Tachibana Morikuni (Ōsaka 1720).

basket holding a scroll standing on the ivy path is the allusion used by the painters and craftsmen. (Fig. 164).

Occasionally we see a court lady looking out from behind a bamboo curtain, a reference to an anecdote from the life of the court lady and poetess Sei Shōnagon (late tenth century). The Empress Sadako asked a question about the 'Snow on the Kōrohō mountain', having in mind the verse of a Chinese poet: 'Raising the curtain I admire the snow on the Kōrohō mountain'. Sei Shōnagon demonstrated her literary knowledge by silently raising the curtain without quoting the verse.[1]

Kose no Kanaoka (end of the ninth century) made his painting of a horse so life-like that one night it leapt out of the picture and ran off across the fields (Fig. 234). Another story tells how a live cock was deceived by a painted one (Fig. 235).

The calligrapher Ono no Tōfu learnt perseverence in his art from watching a frog jumping up again and again until it reached an overhanging willow branch. Ono no Tōfu is sometimes pictured riding on the frog, and always carries an umbrella.

Fairy Tales

The best known children's story is about Momotarō. An old woman was washing up in the stream when a peach came floating past her. She took it home to her husband, and they were dividing it, when out jumped a little boy. The childless couple named him Momotarō (peach son) and brought him up lovingly. When he had grown big and strong he set off to steal the treasures of the demons on the Isle of Spirits and was provided by the old people with the 'best Japanese millet cakes' for his journey. A dog, a pheasant and a monkey offered to accompany him, and he shared his cakes with them. With their help he penetrated the spirits' fortress and captured the precious things which the demons had accumulated there. These he brought back to his foster parents, after sharing some among his faithful helpers.

The story of the sparrow with the split tongue is another great favourite. A good old man saved a sparrow from a raven and brought it home. His niggardly wife gave it no food, and one day when she found it pecking at some crumbs she slit its tongue, and the sparrow flew away. This saddened the old man and he went into the forest where he found a little house he had never seen before. A beautiful girl came out whom he recognized as his sparrow; she and her friends received him kindly and entertained him with music and dancing. Before he left they asked him to choose between two locked caskets, one small and one large. He chose the smaller, and when he opened it at home he found it was full of gold and jewels. His wife set off at once to visit the girl's house and she too was kindly received. As she left she too was offered the choice of caskets and took the big one. Hardly had she returned home and opened it than she was set upon and tortured by ghosts. Another version says that the old man was carried to the sparrows' dwelling on the bird's back.[1]

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[1] Brinckmann, *Museum für Kunst und Gewerbe, Bericht für das Jahr 1907*, p. 73, for a Kōgō with this picture.

Netsuke often portray an old man breaking the ground with a hoe, watched by a dog. He is Hanasakajiji, 'the old man who makes trees blossom'. One day his dog led him to a buried treasure. An envious neighbour asked to take the dog out, but found only rubbish, and slew the dog. The old man buried it under a pine tree. The dog appeared to the old man in a dream and advised him to make a rice mortar out of the tree's wood. When the old man did so the grains of rice in it became pieces of gold. The neighbour borrowed the mortar but for him the rice turned into dirt. In his anger he burnt the mortar. The dog told his master to ask for some of the ashes, and to climb into bare cherry trees when the prince was passing and scatter the ashes over them. The trees burst into flower, and the Daimyō rewarded the old man handsomely. Soon the neighbour tried the same trick, but the miracle did not take place, the ashes blew in the face of the prince and the neighbour got a drubbing.

The story of Urashima Taro is one of many widespread tales of humans who visit a fairyland and return home after what seems to them a short time to find that many generations have passed. Urashima Taro was a young fisherman who set free a tortoise he had caught. The tortoise in return took him to the palace of the Sea King where he married the princess. After three years he begged his wife to give him leave to visit his parents. She agreed with reluctance, giving him a casket which he must not open on pain of never being able to return to her. At home Urashima Taro found that three centuries had passed. In his deep sorrow he unthinkingly opened the casket which let out a thin smoke. He immediately became a very old man (Fig. 159). He died after telling his story to several people.

Bumpaku Chagama is one of many stories of the badger, *tanuki*. A priest found an old tea-kettle which turned into a *tanuki* when he tried to use it and ran about the room. The priest was worried by the uncanny object and sold it to a merchant, who became rich by giving public exhibitions of the kettle's tricks. First he had had to promise the *tanuki* that he would never pray again. Later his conscience pricked him and he returned the magic object to the priest and paid money in atonement. In the end the priest succeeded in quietening the kettle by prayer.

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[1] Two *netsuke* illustrating this story are illustrated by Rev. L. B. Comondoley, 'Netsuke Stories', *Connoisseur*, 1929.

Hagoromo, the story of the garment of feathers, is known beyond the countries of the Far East. A fisherman walking on the shore found a garment of feathers with wings. A fairy appeared and begged him to give it back to her, since without it she could not return to her home above the earth. This he did, on condition that she perform a heavenly dance for him. She promised, and, gradually rising into the air, sang a wonderful song and danced before him, and then disappeared.

The Taketori Monogatari, the tale of the bamboo picker, has a related theme. A *taketori* (bamboo picker) finds a tiny maiden the size of his thumb and takes her home. In three months the child, in reality a fairy exiled to earth from the moon, has grown into a beautiful damsel. All the young nobles, and the emperor himself, woo her in vain, and when her time of exile is over she returns to her homeland on a celestial chariot.

Animals and objects are the protagonists in the story of the naughty monkey who cheated a crab of *kaki* fruit. He is stung by a wasp, an egg bursts over the fire and jumps into his face, and at last he is slain by a falling mortar.

Stories of strange peoples: the Longlegs and the Longarms and the Shōjō, drunken shore-dwellers with long red hair (Fig. 236), are often in the style of fairy tales.

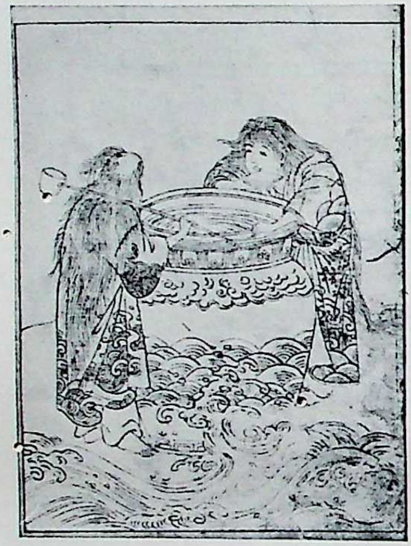

Fig. 236. Woodcut. Two Shōjō. From the *Ehon Tsuhōshi* by Tachibana Morikuni (Ōsaka 1730).

Festivals

The five *Go-sekku* are the most important festivities.

1. The New Year festival lasts for a week. Gifts are exchanged, house doors decorated with pine branches and bamboo, and games of shuttlecock are played. Beans are thrown on New Year's eve to drive out the *oni* (demons). An *oni* pelted with beans is often pictured on *netsuke*. New Year dancers are characteristic of the feast (Fig. 237).

2. The girls' doll festival is on the third day of the third month. Dolls of the Emperor and Empress and the Imperial household are set out on a kind of platform with toy furniture.

3. The boys' festival is on the fifth day of the fifth month. Dolls representing knights, Kintoki with his hatchet, Shōki, the devil-fighter and miniature weapons are all exhibited. Large paper carp are tied to tall masts and hung outside the houses.

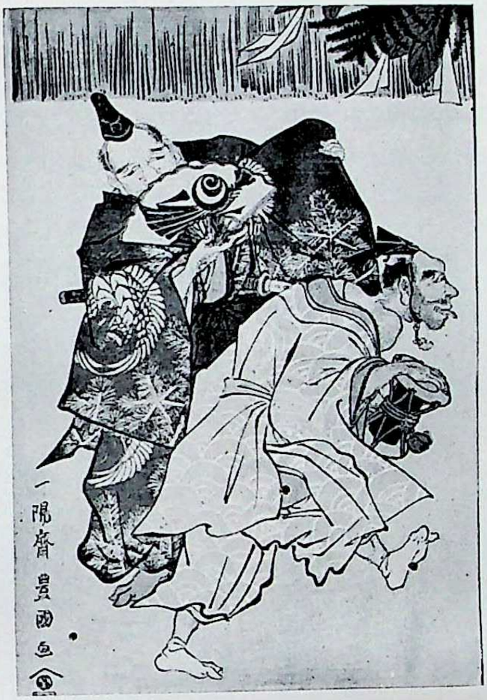

Fig. 237. New Year Dancers. Manzai with fan and Saizō with hand-drum. The clothes of Manzai with fir and cranes, those of his attendant with waves and tortoises. The fan of Manzai painted with a jewel and paper strips. Above the group, New Year decorations. Signed Ichiyōsai Toyokuni (1769–1825). Publisher, Nishimura Yohachi Eijudō. Ht. 38·8 cm. Part of a triptych? Fr. Succo, *Utagawa Toyokuni*, No. 802. Museum für Kunst und Gewerbe, Hamburg.

4. Tanabata is the seventh day of the seventh month. It celebrates the Chinese myth of the heavenly shepherd, who is the star Altair in the Eagle, and the Weaver, who is the star Vega in the Lyre. They are separated by the Heavenly River and are only allowed to come together on this night. Paper streamers with appropriate poems painted on them are hung up on this day (Fig. 104).

5. The Festival of Chrysanthemum is the ninth day of the ninth month.

Themes from Everyday Life

Motifs from everyday life are often used, especially on *netsuke*. Shell-fishers, women diving to find *awabi* shells, wrestlers (Fig. 195), monkey trainers, *amma* (blind masseurs), people who give themselves the painful cure of applying lumps of moxa powder to their skin and setting fire to it, craftsmen, especially swordsmiths and mask carvers, and peasants. Neither are *sake* drinkers neglected.

Fabulous Creatures and Animals

The fabulous bestiary of China appears unchanged in Japanese art. The dragon is the most often met with, *tatsu*, *ryō* or *ryū* (Chinese: *lung*), with a camel's head, horns, scaly serpent's body and four clawed feet (Fig. 62). He often carries Taoist miracle-workers and fairies.

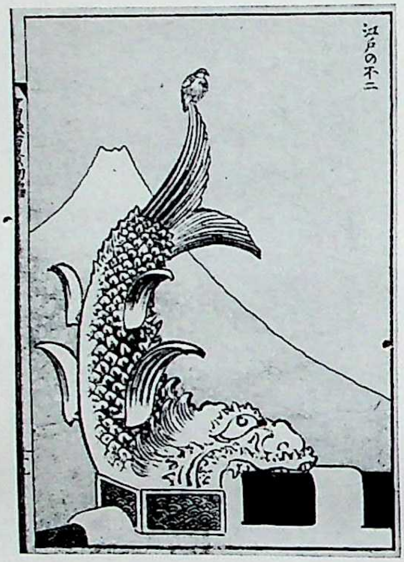

Fig. 238. Woodcut. Figure of the *shachihoko* on the tower of the castle in Yedo (Tōkyō). From Hokusai, *Fugaku Hyakkei* (The 100 Views of Fuji), 1834/35.

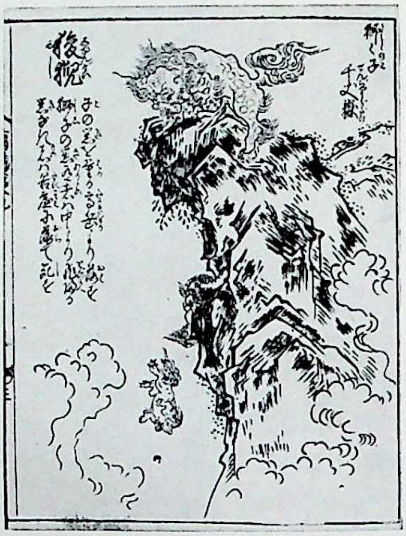

Fig. 239. Woodcut. Lioness exposing her young. In the *Ehon Shahōbukuro* by Tachibana Morikuni (Ōsaka 1720).

The *kirin* (Chinese: *ch'i-lin*), the unicorn of Chinese saga, famed for its gentleness, is not so usual. It has a scaly stag's body.

The *hōō* bird (Chinese: *fêng-huang*) is more frequent. It is halfway between peacock and pheasant, and rather inexactly designated 'phoenix' in the West. The *hōō*, like the dragon, accompanies or carries the Sennin.

A two-headed bird, symbol of true love, is another importation from China.

Tengu are wood sprites. Some have human form, with a very long nose, others are shown as birds with large beaks. They are master fighters and instructed the hero Yoshitsune in fencing.

The *kudan* or *hakutaku* is gifted with human speech, but unlike humans can only speak the truth. It has a horned human head with a third eye in the forehead, ox's feet, two horns and six eyes on its back, and a lion's tail (Fig. 132).[1]

The *baku* has the body of a lion, the head of an elephant with trunk and tusks and an ox's tail. It eats bad dreams and is often pictured on head-rests (Fig. 151).

Kappa live in rivers, assuming either animal or human form. They draw their strength from liquid carried in a depression in the head.

The *shachihoko* is a demon-headed dolphin. A large figure of it was set on the roof ridge of great castles, for instance at Nagoya and Yedo (Fig. 238, cf. also Fig. 94).

The beasts of the zodiac were imported from China. The following table gives the beasts in Japanese and English with their two-hour divisions of the day and the months which they influenced. In brackets are the corresponding western zodiacal signs.

			Time		Month
Ne	Rat	(Aries)	11 pm to	1 am	11th
Ushi	Ox	(Taurus)	1 am	3 am	12th
Tora	Tiger	(Gemini)	3	5 am	1st
U	Hare	(Cancer)	5	7 am	2nd
Tatsu	Dragon	(Leo)	7	9 am	3rd
Mi	Serpent	(Virgo)	9	11 am	4th
Uma	Horse	(Libra)	11 am	1 pm	5th
Hitsuji	Goat	(Scorpio)	1 pm	3 pm	6th
Saru	Monkey	(Saggitarius)	3	5 pm	7th
Tori	Cock	(Capricorn)	5	7 pm	8th
Inu	Dog	(Aquarius)	7	9 pm	9th
I	Boar	(Pisces)	9	11 pm	10th

The tiger is the mount of the Priest Bukan (Chinese: Fêng-kan), but is often portrayed without him. It is often combined with bamboos (Fig. 51).

The lion is represented in grotesque Chinese fashion. (Fig. 33). The lioness throws her young over a precipice to test its strength (Fig. 239).

The Bodhisattva Fugen is carried by an elephant. The stag, symbol of long life, accompanies the Gods of Good Luck, Fukurokuju and Jurōjin (Figs. 227 and 228). Deer in autumn maple forests are a favourite subject.

Buddhist parables include the monkey who tries in vain to catch the reflection of the moon in a pond (Fig. 122). Three monkeys hiding mouth, ears and eyes represent the warding off of temptation.[1] One or two hares, pounding the elixir of life in a mortar, are thought to be visible on the moon. Hares are often pictured in a landscape looking up at the moon (Fig. 87), or (generally females) running across waves by moonlight.

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[1] There is a picture of this fabulous creature in Hokusai's *Manga*, Vol. II, p. 28; cf. also *Poncetton Catalogue*, No. 363.

The *tanuki* is very much a figure of folk legend. Though often spoken of as a badger it is in fact a kind of 'dog with shovel claws'. It lives in solitary places, can change its shape and plays all sorts of practical jokes. At night it can be heard drumming on its belly. It can use its gigantic scrotum as a cloak.

The fox is a ghostly creature. It often becomes a beautiful maiden, bringing destruction to those who are infatuated with her, or it may appear as a Buddhist priest (Fig. 131).

The mouse or rat is mainly an attribute of the God of Good Luck, Daikoku.

Of birds the crane, symbol of long life and attendant of several Sennin, is the most frequently used. It flies with sprigs of fir in its beak over Horaizan, the abode of the blessed in the Eastern Lake. Much simplified and composed in a circle it becomes a heraldic emblem (Fig. 170).

The heron is generally chosen to appear in pure landscapes, often in imitation of ink paintings (Fig. 130).

The falcon is pictured chasing smaller birds or holding its prey in its claws. The combination of falcon and Mount Fuji is considered to bring good luck (Fig. 210). A trained falcon sitting on a decorated perch is a more usual subject than the whole hawking party, though this is sometimes met with.

The gay peacock appealed mainly to workers in coloured metal relief and embroiderers. It belongs to the spring in series of the four seasons.

Wild geese are an ancient subject of poetry and painting. Roosting wild geese always appear in views of Katata on the Biwa Lake.

Mandarin ducks, *oshidori*, were symbols of conjugal love, as in ancient China.

A favourite subject is trout-fishing with cormorants.

The *chidori* bird, celebrated by Hitomaro (seventh to eighth century) is generally seen circling over the waves. It is a kind of wader or sandpiper.

The Japanese nightingale, *uguisu*, is associated both in art and poetry with blossoming plum.

The motif of the cock on the Emperor's alarm drum, standing before his palace, came from China. The Emperor's rule was so good that the drum was never touched, and the hens used it as a nesting place.

Quails were often kept in cages. Little lacquer boxes were made in the shape of round bird cages, with bars and quails painted on them. Another motif was quails in a millet field.

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[1] The best-known of the larger carvings of this subject is in Nikkō.

Sparrows were the symbol of diligence, especially of peasants (Fig. 135).

The tortoise is the symbol of long life. It is often associated with crane and fir tree.

Carp, as in China, symbolized courage and strength, and are thus the emblem for the boy's festival. The fish-dragon is a carp or salmon who crossed the rapids at Lungmen and was turned into a dragon.

The *tai* fish (*serranus marginalis*), a kind of sea bream, is the attribute of the God of Good Luck, Ebisu. A lucky combination is three *tai* fish bones and four *awabi* shells.

Incense boxes are sometimes in the form of lobsters or crayfish. The cuttle fish, is a frequent motif for *netsuke*, sometimes clinging to its prey with its tentacles.

The dragonfly is the favourite insect, equalled only by the praying mantis (*mantis religiosa*). This is often pictured with its forelegs on a wheel. A Chinese legend tells how a prince was about to enter his carriage when he saw a praying mantis leaning against a wheel. He ordered that it should be spared.

Craftsmen in miniature, like Gambun (*c.* 1800), made lifesize carvings of ants.

Plants

Plants are nearly always conceived naturalistically. A list of plant motifs follows, arranged according to their significance in folk lore.

The chrysanthemum, *kiku*, takes first place as a decorative plant. As in China it is the flower of the ninth month, by the old reckoning. It is an imperial emblem when stylized into a wheel shape with sixteen petals (Col. Plate VIII).

Sakura (*prunus pseudocerasus*) the cherry which flowers in the first half of April, the third month of the old calendar, is solely an ornamental plant. The 'three friends of the poet' are a composition combining cherry blossom, snow crystals and a new moon (Fig. 120).

Yamabuki (*kerria japonica*) flowers at about the same season as the cherry. Its yellow blossoms are represented both naturalistically and simplified.

Japanese plum, *ume* or *bai* (*prunus ume*) comes into blossom in the second half of February, at which time the New Year Festival used to fall. Pine, bamboo and *ume*: *shō-chiku-bai*, are the three plants promising long life and good luck.

The tea plant is rarely depicted, but tea harvesting is not an uncommon theme.

The luscious blooms of the paeony (Fig. 65) are as much used in Japanese ornament as in Chinese, often combined with Chinese lions.

The autumn foliage of the maple (*momiji*; *acer polymorphum*) had always a strong appeal as a subject for decorative art (Col. Plate I).

The *gingko* (*Gingko biloba*, *Salisburia adianthifolia*) came to Europe in the eighteenth century from the East: it is a conifer bearing two- or four-fold fan-shaped leaves.[1] The leaves often occur as ornamental and heraldic motifs.

The fir, *matsu* or *shō*, is often combined with the crane, both being symbols of long life. At the New Year houses are decorated with fir and bamboo.

Representations of bamboo, *chiku* or *take* are of course influenced by ink painting, since bamboos are the favourite subject of the ink painter. Shoots of bamboo pushing up through the snow recall the good son Mōsō. It is often combined with the tiger (Fig. 51) or with sparrows (Fig. 214).

Leaves and blossom of the *kiri* (*paulownia imperialis*) appear mostly in heraldic stylization. It is an ornamental plant, blossoming in May (Figs. 162 and 163). Three leaves and three clusters with five, seven, five flowers are an imperial emblem.

The long pendant clusters of wisteria (*wisteria sinensis*) are called *sagari fuji* and were used in arcades (Fig. 70).

The permanent repertoire of design included also orchids, narcissus and all the cultivated pond-iris. A bridge in eight parts zig-zagging over an iris pool called Yatsuhashi, alludes to a poem by Narihira in the Ise Monogatari (Fig. 44).

Three heart-shaped leaves of the *aoi* plant, pointing inwards, were the emblem of the Tokugawa family.

Some marsh plants were used, either singly or combined: arrow grass, *kuwai* (*sagittaria sagittaefolia*) with divided leaves (Fig. 96), water nut and monochoria.

Rice, too, the staple food plant, belongs to the decorative repertoire. Sword decorators particularly imitated rice ears and grains in their fine relief.

The 'Seven plants of autumn' appear together or separately: *kikiyō* (*platycodon grandiflorum*), with blue bell-like flowers; various kinds of butter-fly-flowered *hagi* plant (*lespedeza* and *desmodium*); *fuyō* (*hibiscus mutabilis*), *omina-meshi* (*patrinia scabiosaefolia*), *fuji-bakama* (*euphorium chinense* or *aponicum*) and the grasses *susuki* (*eulalia japonica*) and *karakaya* (*anthistiria arguens*). These were preferred for decorating screens and walls, and were often used too on small objects.

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[1] Cf. Goethe's poem 'Gingo Biloba' in the *Westöstlichen Diwan, Buch Suleika.*

The lotus is a Buddhist symbol of purity and is generally used on cult objects (Figs. 78 and 85).

Climbing plants, often on a bamboo hedge, are among the most frequent of plant motifs: *Clematis*, *convolvulus*, bottle gourd with its waisted fruit, and sword beans *natamame* with their long curved pods.

Many interestingly shaped fruits make a design, either alone or on a branch with leaves. One often used is the aubergine, in Japanese *nasubi* (*solanum melongena*) with its purple pear- or club-shaped fruit. To dream of three *nasubi* is a lucky sign. Others to record are peaches, *momo*, orange, pomegranate and the sweet-smelling citron called Buddha's fingers, red *nanda* berries (*nandina domestica*) used in New Year decorations; the *hōzuki* cherry (*physalis alkekengi*) and persimmon *kaki* (*diospyros kaki*).

Landscapes and Architecture

The Eight Views of Biwa Lake (Omi province), 'Omi Hakkei' are the most popular landscape subjects: the Autumn Moon of Ishiyama, Evening Snows of Hirayama, Sunset at Seta, Evening Bells at the Temple of Miidera, Return of the Fishing Fleet at Yabase, A Bright Sky and Light Wind at Awazu, Night Rain at Karasaki and the Flight of the Wild Geese at Katata. They are all based on the Eight Views of Hsi-hu (Western Lake) in China.

In the Tokugawa period a popular series was the fifty-three stations of the Tōkaidō, the picturesque road leading along the east coast from Yedo to Kyōto. The inland road, Kisokaidō, joining these two towns was illustrated in sixty-nine stations, but less frequently.

Mount Fuji, a familiar subject of landscape painting during the last few centuries, was quite often used in applied art as well (Fig. 133). Its legendary beginning was in 286 B.C. at the same time as Biwa Lake was formed. Fujihime, sometimes called Konohana Sakuyahime, is the Goddess of the mountain, and wife of the grandson of the Sun Goddess. Her attributes are a mirror and branch of *sakaki* hung with paper streamers (cf. Hokusai, *Hundred Views of Fuji*, first picture).

The picturesque coast at Futami ga ura (Ise province) with the hemp rope joining its two high rocks, and the cherry trees at Arashiyama near Kyōto, were famous landscape subjects.[1]

Nihon sankei are the Three Most Beautiful Landscapes in Japan: Itsukushima (Aki province) with its famous temple; Ama no Hashidate (Tango province), a peninsula dotted with stone-pines; and Matsushima (Rikuzen province) a cluster of islands with pine woods.

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[1] Cf. e.g. Hara, *Die Meister der japanischen Schwertzieraten*, Fig. 134, and Weber, *Ko-Ji Hō-Ten*, Fig. 92.

Itsukushima jinja, named after the island, is famed for its waterside site. The great *torii* is lapped with water at high tide. The Shintō temple in Sumiyoshi (Settsu province) is, however, historically more important.

A mighty fir tree on the shore at Takasago (Harima province) is a reminder of the couple Jō and Uba who carefully tended the place under the holy old tree with rake and broom. They died after a long happy life and became the guardian spirits of the region. They are symbols of happy marriage and ripe old age; cranes and tortoises are dedicated to them.

Objects

Far Eastern art is full of reference to religious figures, historical events, legends and tales, and to activities and festivities, solely by representing the appropriate attributes and objects connected with them. Thus the attributes of the Eight Chinese Immortals and the seven Japanese Gods of Good Luck will symbolize them; a scroll and broom recall Kanzan and Jittoku, rake and broom Jō and Uba, etc. Objects pertaining to the Buddhist cult were reviewed on p. 99ff.

Gohei staffs onto which paper prayers are nailed are associated with Shintō.

The emblems of the New Year feast are: a fir and bamboo decoration hung on the door of a house, equipment for the game of shuttlecock, and a small table with lobster, oranges and *yusuri* twigs arranged on it.

The girls' festival is represented by dolls in court costume, the boys' by doll soldiers and carp banners, the Tanabata festival by bamboo twigs with paper streamers, mulberry leaves with silk-worm eggs and weaving equipment (Fig. 104).

The ancient ballets *Gigaku* and *Bugaku* are alluded to by the masks used in them, and *Nō* masks and head-dresses stand for the *Nō* plays.

Of musical instruments the *koto* is the largest, a long flat box with thirteen strings, running over a low bridge. The strings are plucked with three long ivory 'nails' attached to the first three fingers of the right hand. The *biwa* (Fig. 156) is a kind of lute-shaped guitar. The four, or sometimes five, strings are held with pegs and struck with the *bachi*, a kind of plectrum.

The three-stringed *shamisen* has a long neck and is also played with the *bachi*.

The *shō* (Chinese: *shêng*), made of bamboo pipes of different lengths bound together, is a kind of mouth-organ. It is the favourite instrument of the Sennin and supernatural beings (Fig. 89). Lastly there is the little hand-drum (Fig. 237).

Naturally all the paraphernalia of tea ceremony and incense-game occur as motifs of ornament, as does the equipment for writing and painting.

Fans, single or grouped, are a frequent subject in decorative art[1] (Figs. 111 and 150, Col. Plate VII). *Tengu* fans, made of falcon feathers, are used as well as folding and flat fans.

Playing boards and pieces speak of the games *shōgi*, *gō* and *sugoroku*. *Shōgi*, played with twenty pieces apiece on a board of eighty-one spaces, most closely resembles chess. The trapezoid pieces are distinguished by size and the characters painted on them. The *gō* board has 361 spaces, and is played with more than 180 pieces a side. *Sugoroku* is a kind of backgammon.

Another entertainment, a literary parlour game called *kaiawase* (shell sorting), (Fig. 148) is shown by painted or lettered half-shells.

Weapons and armour, and all a cavalry or infantryman's equipment are used for designs, and all tools and implements used by craftsmen, peasants and fishermen (Fig. 135).

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[1] On fans and legends about them cf. the small illustrated book *Sen shiki* (1793), and Brinckmann, *Kunst und Handwerk in Japan*, pp. 130–1.

DATING

The following are the chief methods of indicating dates in Japan.

By Nengō

Since the year A.D. 645 use has been made of the Chinese system of giving dates according to periods of various length called Nengō (Chinese: Nien Hao). The Japanese Nengō do not, however, correspond to the Chinese Nien Hao, and for the most part designate shorter spaces of time. Each Nengō is written by a combination of two Chinese ideographs of auspicious meaning (Table I). The years are numbered within the Nengō. Often the Nengō is stated alone; only when it is combined with the number of the year can the date be calculated exactly. For example Meiwa 6 is the equivalent of 1769, since the Meiwa period begins in 1764. It must be borne in mind that until 1873 when the Gregorian calendar was introduced into Japan the beginning of the year, as in China, was determined by the lunar calendar and fell in the days between 20 January and 19 February. Thus Meiwa 6 properly speaking corresponds not to the Gregorian year 1769 but the period from 7 February 1769 to 26 January 1770. Were the year number supplemented with further figures, e.g. twelfth month, tenth day, the equivalent would be 6 January 1770, since the twelfth month of the year Meiwa 6 begins with 28 December 1769 according to our calendar. Moreover every thirty-third month is followed by an intercalary month. When a Nengō date is encountered which exceeds the limits set by the equivalents given in our list it does not follow that the piece on which it appears is a fake. The object may have been made after the change of the Nengō but before this change had been communicated all over Japan.

Dating by the Chinese Sixty-year Cycle

According to the Chinese tradition the first year of the first cycle corresponds to the year 2637 B.C. Thereafter new cycles began in 2577 B.C., 2517 B.C., i.e. at sixty-year intervals. Since the sixth century A.D. the following years fall at the beginning of the cycles: 544, 604, 664, 724, 784, 844, 904, 964, 1024, 1084, 1144, 1204, 1264, 1324, 1444, 1504, 1564, 1624, 1684, 1744, 1804, 1864, 1924.

The individual years of a cycle are denoted by two ideographs of which the first belongs to the Ten Stems (symbols of the elements) and the other to the Twelve Branches (symbols of the zodiacal animals). In Table II the stems are placed in the vertical columns to the right of each pair; the series often repeats six times while the series of twelve, the symbols standing on the left of each pair, repeats only five times. In the first year of the cycle the first of the twelve branches combines with the first of the ten stems, but in the thirteenth year with the third. The whole series of combinations adds up to sixty.

Since there is no indication which cycle is intended a date given by the cyclical signs alone is hardly satisfactory, since it indicates a year which repeats every sixty years. In practice, however, a piece so dated will generally be attributable on stylistic and technical grounds approximately to its period, although it may be uncertain exactly which cycle is meant. If the cyclical date is combined with a Nengō the exact year is determined; for example if the Nengō Kyōhō (1716–36) appears together with the symbols for the forty-third year of the cycle it is clear that the cycle beginning in 1684 is the relevant one, its forty-third year corresponding to 1726, or more precisely to the period from 2 February 1726 to 21 January 1727.

Here we have given only the broad principles of Japanese dating. For calculating exact dates with months and day recourse must be had to the works listed in the bibliography. It should be noted that Japanese dates which fall before A.D. 1582 must be calculated from the Julian calendar.

Numerals and other characters frequently used in dates are given in Table III.

Table I

List of the Nengō, beginning with the year 1394		
Ōei	應永	1394—1428
Shōchō	正長	1428—1429
Eikyō	永享	1429—1441
Kakitsu	嘉吉	1441—1444
Bunan	文安	1444—1449
Hōtoku	寶德	1449—1452
Kyōtoku	享德	1452—1455
Kōshō	康正	1455—1457
Chōroku	長祿	1457—1460
Kwanshō	寛正	1460—1466
Bunshō	文正	1466—1467
Ōnin	應仁	1467—1469
Bummei	文明	1469—1487
Chōkō	長享	1487—1489
Entoku	延德	1489—1492
Meiō	明應	1492—1501

Table I (continued)

List of the Nengō		
Bunki	文龜	1501—1504
Eishō	永正	1504—1521
Daiei	大永	1521—1528
Kyoroku	享祿	1528—1532
Tembun	天文	1532—1555
Kōji	弘治	1555—1558
Eiroku	永祿	1558—1570
Genki	元龜	1570—1573
Tenshō	天正	1573—1592
Bunroku	文祿	1592—1596
Keichō	慶長	1596—1615
Genwa	元和	1615—1624
Kwanei	寛永	1624—1644
Shōhō	正保	1644—1648
Keian	慶安	1648—1652
Shōō	承應	1652—1655

Table I (continued)

List of the Nengō		
Meireki	明暦	1655—1658
Manji	萬治	1658—1661
Kwambun	寛文	1661—1673
Empō	延寳	1673—1681
Tenwa	天和	1681—1684
Jōkyō	貞享	1684—1688
Genroku	元祿	1688—1704
Hōei	寳永	1704—1711
Shōtoku	正德	1711—1716
Kyōhō	享保	1716—1736
Gembun	元文	1736—1741
Kwampō	寛保	1741—1744
Enkyō	延享	1744—1748
Kwanen	寛延	1748—1751
Hōreki	寳暦	1751—1764
Meiwa	明和	1764—1772

Table I (continued)

List of the Nengō

Anei	安永	1772—1781
Temmei	天明	1781—1789
Kwansei	寛政	1789—1801
Kyōwa	享和	1801—1804
Bunkwa	文化	1804—1818
Bunsei	文政	1818—1830
Tempō	天保	1830—1844
Kōkwa	弘化	1844—1848
Kaei	嘉永	1848—1854
Ansei	安政	1854—1860
Manen	萬延	1860—1861
Bunkyu	文久	1861—1864
Genji	元治	1864—1865
Keiō	慶應	1865—1868
Meiji	明治	1868—1912
Taishō	大正	1912—1926

Table I (continued)

List of the Nengō		
Shōwa	昭和	from 1926

Table II

The Sixty-year Cycle

Sign	*Japanese reading*	*Year of the cycle*	*Sign*	*Japanese reading*	*Year of the cycle*	*Sign*	*Japanese reading*	*Year of the cycle*
子甲	Ki no e, Ne	1	申甲	Ki no e, Saru	21	辰甲	Ki no e, Tatsu	41
丑乙	Ki no to, Ushi	2	酉乙	Ki no to, Tori	22	巳乙	Ki no to, Mi	42
寅丙	Hi no e, Tora	3	戌丙	Hi no e, Inu	23	午丙	Hi no e, Uma	43
卯丁	Hi no to, U	4	亥丁	Hi no to, I	24	未丁	Hi no to, Hitsuji	44
辰戊	Tsuchi no e, Tatsu	5	子戊	Tsuchi no e, Ne	25	申戊	Tsuchi no e, Saru	45
巳己	Tsuchi no to, Mi	6	丑己	Tsuchi no to, Ushi	26	酉己	Tsuchi no to, Tori	46
午庚	Ka no e, Uma	7	寅庚	Ka no e, Tora	27	戌庚	Ka no e, Inu	47
未辛	Ka no to, Hitsuji	8	卯辛	Ka no to, U	28	亥辛	Ka no to, I	48
申壬	Mizu no e, Saru	9	辰壬	Mizu no e, Tatsu	29	子壬	Mizu no e, Ne	49
酉癸	Mizu no to, Tori	10	巳癸	Mizu no to, Mi	30	丑癸	Mizu no to, Ushi	50
戌甲	Ki no e, Inu	11	午甲	Ki no e, Uma	31	寅甲	Ki no e, Tora	51
亥乙	Ki no to, I	12	未乙	Ki no to, Hitsuji	32	卯乙	Ki no to, U	52
子丙	Hi no e, Ne	13	申丙	Hi no e, Saru	33	辰丙	Hi no e, Tatsu	53
丑丁	Hi no to, Ushi	14	酉丁	Hi no to, Tori	34	巳丁	Hi no to, Mi	54
寅戊	Tsuchi no e, Tora	15	戌戊	Tsuchi no e, Inu	35	午戊	Tsuchi no e, Uma	55
卯己	Tsuchi no to, U	16	亥己	Tsuchi no to, I	36	未己	Tsuchi no to, Hitsuji	56
辰庚	Ka no e, Tatsu	17	子庚	Ka no e, Ne	37	申庚	Ka no e, Saru	57
巳辛	Ka no to, Mi	18	丑辛	Ka no to, Ushi	38	酉辛	Ka no to, Tori	58
午壬	Mizu no e, Uma	19	寅壬	Mizu no e, Tora	39	戌壬	Mizu no e, Inu	59
未癸	Mizu no to, Hitsuji	20	卯癸	Mizu no to, U	40	亥癸	Mizu no to, I	60

Table III

Characters used in Chronology

一	1
二	2
三	3
四	4
五	5
六	6
七	7
八	8
九	9
十	10
十二	12
二十	20

五十六	56
百	100
千	1000
萬	10000
年	Year
歳	,,
月	Month
日	Day

一年	1. Year
元年	,,
九年六月十日	9. Year 6. Month 10. Day
春	Spring
夏	Summer
秋	Autumn
冬	Winter

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COMPARATIVE CHRONOLOGICAL TABLE

China	*Japan*	*Near East and Europe*
Prehistoric cultures Neolithic pottery		Before 2200. Egypt, Old Kingdom, Pyramids
c. 1525 Shang-Yin dynasty		2200–1800 Egypt, Middle Kingdom 1600–1100 Egypt, New Kingdom, temples
c. 1300 Foundation of Anyang. Bronzes, pottery c. 1050 End of Shang Yin. Chou dynasty	Prehistoric cultures Jōmon and Yayoi pottery	c. 1000 David and Solomon
6th century Laotse 551–479 Confucius		c. 600 Zenith of New Babylon
Huai style. Bronze vessels, mirrors 256 End of Chou dynasty 221–206 Ch'in dynasty. Great Wall	Metal Age	5th century. Persian wars. Pericles, Sophocles, Phidias, Hippocrates. 333 Alexander's victory at Issus.
206 Earlier Han dynasty. Relations with the West Dolmen Period. Haniwa	Bronze dōtaku c. 120 Jimmu Tennō (first Emperor) Dolmen Period. Haniwa	3rd–2nd century. Pergamum art. Alexandrine library 31 Octavian dictator. Virgil, Horace, Ovid
A.D.	A.D.	A.D.
9 End of Earlier Han dynasty 25–220 Latter Han dynasty. Glazed pottery, bronzes, lacquer c. 100 Discovery of Paper		45–58 Journeys of Paul 162 Victory of the Romans over the Parthians
220–65 Three Kingdoms 265–589 Legitimate and foreign dynasties 386–534 Wei Tartars in the North. Buddhist sculptures	3rd–4th century. First acquaintance in Japan with Chinese literature 4th century. Japanese conquests in Korea	226 Foundation of the new Persian Sassanid kingdom 375 Beginning of the Hunnish invasions 395 Partition of the Roman Empire
6th century. Daruma, founder of the Ch'an (Zen) sect 581 Sui dynasty	552 Introduction of Buddhism	451 Attila defeated at Châlons 529 Benedictine monastery Monte Cassino 555 Justinian. Zenith of Byzantine art.
618 Beginning of T'ang rule. Expansion to the West 7th century. Pilgrimages to India	593–621 Regent Shōtoku Taishi. Supremacy of Buddhism	622 Flight of Mahomed
8th century. The painters Wang Wei and Wu Tao-tzŭ. Poets Li T'ai-po and Tu Fu	710 Nara the capital. Kojiki and Nihongi 756 Foundation of the Shōsōin. T'ang objects	642 Fall of the Sassanids 711 Arabs in Spain 732 Charles Martel defeats the Arabs. Boniface
9th century. Chinese pottery and porcelain in Samarra 906 End of T'ang dynasty	794 Heian the capital	800 Charlemagne. Harun al Rashid 838–83 Samarra on the Tigris, Second capital of the caliphs
907–60 Five Dynasties. Landscape and flower painting 960 Sung dynasty. Zenith of pottery and ink painting	Growing independence of Japanese art	955 Otto I defeats the Hungarians
1101–25 Emperor Huitsung (collector and painter) 1127 End of Northern Sung. Beginning of Southern Sung. Ink painting, pottery	c. 1005 The court lady Murasaki Shikibu writes the *Genji Monogatari*	2nd half 10th century. Latin plays of Roswitha von Gandersheim 1099 Possession of Jerusalem by the Crusaders
	1185 Victory of the Minamoto over the Taira 1192 Establishment of the Shōgunate in Kamakura	1223 Foundation of the Franciscan order
1251 The Franciscan W. van Roebrook with the Great Khan of the Mongols in Karakorum	12th–13th century. Zenith of wood sculpture	1241 Battle with the Mongols at Liegnitz. Sculpture schools of Rheims, Bamberg, Naumburg
1279 Yüan dynasty (Mongols). Astronomical instruments 1275–93 Marco Polo in China	c. 1250 Great Buddha of Kamakura 1274 and 1281. Repulse of the Mongols	1250 Death of Frederick II of Hohenstaufen 1288–1326 Osman I. Founder of the Turkish Empire
1368 Establishment of the Ming dynasty 1403–24 Yung-lo. Naval expeditions to the Sunda islands and Ceylon 1426–35 Hsüan-tê	1336 Ashikaga Shōgunate. Ink painting, pottery	1419 Beginning of Portuguese voyages of discovery. Henry the Navigator
1465–87 Ch'êng-hua 1488–1505 Hung-chih	1443–74 Shōgun Ashikaga Yoshimasa. Higashiyama palace. Early Gotō masters. Lacquer-work and pottery. Nō theatre. Textiles	1453 Turks in Constantinople 1448–92 Lorenzo dei Medici 1492 Discovery of America 1497/8 Vasco da Gama discovers the sea route to India
1506–21 Chêng-tê 1516 Landing of the Portuguese in Macao 1522–66 Chia-ching	c. 1510 Earliest porcelain 1545 Mendez Pinto in Japan 1549–51 Francis Xavier, S.J. in Japan. Painters: Sesshū, Sesson, Kano Motonobu	1534 Foundation of the Society of Jesus. Michelangelo, Titian, Holbein 1558 Elizabeth of England
1573–1619 Wan-li. Jesuits in Peking. Export of porcelain	1573 Fall of Ashikaga. Nobunaga 1592–8 Hideyoshi's campaign in Korea 1603 Tokugawa Shōgunate 1624 Traffic forbidden with foreign countries	c. 1580 Medici 'porcelain' in Florence 1600 English East India Company 1602 Dutch East India Company. Early Delft faience
1644 End of Ming dynasty. Ch'ing dynasty (Manchu)	1646 First Kakiemon porcelain c. 1630–95 Ninsei	1653 Cromwell 'Lord Protector' 1683 Turks at Vienna
1662–1722 K'ang-hsi. Export of porcelain and lacquer. Jesuits at the imperial court 1723–35 Yung-chêng	1688–1703 Genroku period. Kaempfer in Japan. Kōrin and Kenzan	1694–1733 Augustus the Strong. Dresden porcelain collection 1709 Joh. Fr. Böttger rediscovers porcelain. Jesuit reports on porcelain and lacquer. Chinoiserie
1736–95 Ch'ien-lung 1796–1820 Chia-ch'ing	1718?–70 Woodcut artist Harunobu 1733–95 Maruyama Ōkyo founder of the Maruyama school. Woodcuts	1748 First finds in Pompeii 1773 Abolition of the Society of Jesus 1798 Napoleon in Egypt 1814 Reconstitution of the Society of Jesus
1821–5[illegible] Tao-kuang 1840–42 War against England 1851–61 Hsien-fêng 1850–64 T'ai-ping rebellion 1856–60 War against England and France	1760–1849 Hokusai 1854 Opening of Japanese harbours to the Americans	1830–48 Louis Philippe. New Rococo and new Chinoiserie
1862–74 T'ung-chih 1875–1908 Kuang-hsü	1867 Fall of Tokugawa Shōgunate 1868 Ascension of Emperor Mutsuhito (Meiji Tennō). Modernization of Japan	1869 Completion of the Suez canal 1873 Vienna World Exhibition. Japan participates 1889 Paris World Exhibition. 'Japoniserie'
1900–1 Boxer rebellion 1909–12 Hsüan-t'ung 1912 Fall of the Manchu Dynasty. Republic	1904–5 Victorious war against Russia: Japan wins Korea	1900 Paris World Exhibition. Height of Japanese influence. *Art nouveau* 1914–18 First World War
1920–27 Generals' war 1928 Unity of China under Chiang Kai-shek	1925 Emperor Hirohito (from 1926 Shōwa era)	1929 Berlin Exhibition of Chinese art 1935–6 Participation of China in London Exhibition of Chinese Art
	1937–45 Undeclared war against China	1939 Exhibition of ancient Japanese art in Berlin
1949 Establishment of the Communist régime	1945 Occupation of Japan by the Americans	1939–45 Second World War 1953 Cologne Exhibition: Oriental Art and Chinoiserie 1954 International Exhibition of Chinese Art in Venice

Martin
Feddersen

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